

SPONSOR

For buyers of broadcast advertising



**Sponsors urge: Stop tagging
transcribed shows—p. 38**

Weintraub's Blumenthal sells station head Clair McCollough—see p. 4

SP 10-49 12220
MISS FRANCES SPRAGUE
NATIONAL BROADCASTING
30 ROCKEFELLER PLAZA
NEW YORK 20 N Y

HOW AGENCIES CLEAR TV TIME

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Woodrow Wilson served mankind



The Wilson Memorial at Poznan, Poland

Thomas Woodrow Wilson, distinguished Virginian and 28th president of the United States, was a practical idealist.

After leading the nation through the grueling years of World War I he fought tooth and nail to build the League of Nations as a worldwide Gibraltar of democracy.

His age predated commercial broadcasting by a few scant years. But we suspect that had radio and television been available he would have used them to the full. The persuasiveness of voice broadcasting, the remarkable ability of radio and TV to be of service, would have meant a great deal to Woodrow Wilson.

Havens & Martin Stations broadcast in the Wilson tradition — they broadcast to serve.

WMBG AM **WCOD** FM



WTVR TV

Havens & Martin Stations are the only complete broadcasting institution in Richmond.

Pioneer NBC outlets for Virginia's first market.

Represented nationally by John Blair & Company

FIRST STATIONS OF VIRGINIA

REPORT TO SPONSORS 25 FEB 1952

Philip Morris to buy second net AM show

Philip Morris will soon add another half-hour network radio show to its present "Philip Morris Playhouse" (CBS). Interest in expanding its nighttime network radio programming grows out of P.M.'s recent re-examination of its entire broadcast coverage structure. Firm discovered that, in terms of homes, total audience reached by its 2 TV shows ("I Love Lucy" and "Racket Squad") was way out of balance with total audience available in both TV and non-TV areas. Present indications are that second radio show will also be spotted on CBS.

-SR-

Bab-O launches spot campaign in 8 cities

Bab-O last week launched spot radio campaign in 8 markets to supplement present coverage including 5-minute MBS news, "Kate Smith Evening Hour" (half hour every other week, NBC-TV). Campaign will spread to other cities, has estimated \$200,000 appropriation. Present cities are Cincinnati, Des Moines, Kansas City, Shreveport, Nashville, Atlanta, Raleigh, Charlotte. Minimum is 15 announcements per city.

-SR-

Robert Hall ups spot budget 15%, reaffirms faith in radio

Robert Hall adds 30 stations to 150-station spot radio schedule, starting 1 March, to coincide with opening of 18 new stores in 9 markets. Budget goes up 15% from \$1,000,000-plus. Largest air advertiser among retail stores, Robert Hall uses saturation approach in Class B time, mainly radio. "The new buy reaffirms our continuing faith in radio," Jerry Bess, Robert Hall v.p. in charge of radio and TV, told SPONSOR. "I have traveled the country to markets considered saturated with TV and found that radio is still potent on a cost and mass-sales basis." Spring expansion will put firm in 4 new markets — Detroit, McKeesport, Pa., Youngstown, Joliet, Ill.

-SR-

AM coverage holding up, study to show

When results of new BMB-type coverage study now underway are released next November, radio coverage will not be down as far as many in industry fear. That's indication based on preliminary checkups in 23 widely scattered areas. New coverage measurement is called Standard Report, may be last national study for 5 years. Directing Standard Report is Ken Baker, former NARTB research director and president of now defunct BMB (see article page 27).

-SR-

FCC to favor non-broadcaster TV applicants

Reports from top network echelons indicate they are coming to conclusion FCC is bent on dispensing TV allocations to those not already in business of broadcasting. As garnered by nets from recent hearings, philosophy of FCC is that it would be to best interests of new medium to expand competition in broadcasting as whole.

-SR-

Local bakers told not to buy time next to industry show

Unique among institutional air efforts is Bakers of America sponsorship of "Hollywood Star Playhouse" (NBC-Radio). Organization is so anxious to keep campaign on industry basis it has asked local bakers to refrain from buying announcements next to show and has requested stations not to sell them. Usual pattern when trade organization buys national program is local effort to capitalize simultaneously via announcements in station break time or other close adjacencies.

REPORT TO SPONSORS for 25 February 1952

Which accounts are long-range naturals for AM? CBS-Radio has embarked on long range study to determine which accounts have natural affinity for radio and will be firm supporters of medium over many years. Network, obviously, is prepared to take any business that comes along, but it wants to determine which products will find it preferable to pass up premium expenditures demanded by TV and concentrate on radio where cost per-1,000 is much cheaper: Case in point would be aspirin brand which is much less concerned with demonstrating action than with constant brand-name reminder.

-SR-

Fetzer heads TV Code enforcement When Television Review Board administering NARTB TV Code goes into action 1 March it will be headed by John Fetzer, WKZO, Kalamazoo, who directed office of Radio Censorship during World War II. Completing committee are J. Leonard Reinsch, Cox Stations; Mrs. Dorothy Bullitt, KING-TV, Seattle; Walter Damm, WTMJ-TV, Milwaukee; E. K. Jett, WMAR-TV, Baltimore. Consensus is that there's lots of backbone in this quintet, that all will insist on proper fulfillment of TV Code by member stations. Financed with \$40,000 for first year, Code will operate at start from NARTB headquarters in Washington.

-SR-

My-T-Fine, Gen. Foods buying participations Two longtime radio sponsors are busy buying women's participation shows. My-T-Fine is readying 13-week schedule of radio and TV participations in 40 markets. Birdseye Division of General Foods is seeking participations in women's shows, radio-only, in 50 markets.

-SR-

After-midnight operation growing AM trend Across U. S. AM stations are increasingly interested in all-night operation. At recent management meeting in Washington, round-the-clock operation was decided on for most Westinghouse stations. Already, KDKA has launched all-night service; WBZ, KYW, WOWO, KEX are all expected to follow suit. WNBC, New York, meanwhile has launched mid-night to 6:00 a.m. symphonic music broadcast, by presstime had 4,122 letters of thanks from listeners.

-SR-

NBC Spot Sales steps up AM-TV separation Recent expansion of NBC's spot sales department reflects determination to further separation of radio and TV operations. Move creates separate sales manager posts for national sale of radio and TV. Also planned are separate radio and TV sales heads in NBC's Hollywood and San Francisco spot sales offices where one man now handles both jobs.

-SR-

Agencies clear TV time by going on road Agencies experienced in clearing time for network TV shows advise "pressure will get you nowhere," suggest salesmanlike approach (see article page 30). Many agencies are sending "traveling salesmen" on road to visit stations, show them advantages of shifting schedule to make room for their clients' shows. From inception of program, some station lineups have been increased by from 9 to as many as 55 added stations. Few sharpshooters, desperate to clear time, have gone to extreme lengths, including one who offered station manager Cadillac for opening up slot, but most have played it straight.

(Please turn to page 62)



RUSTSALEIN In Snowshoeing*

WHEC In Rochester Radio

**LONG TIME
RECORD FOR
LEADERSHIP!**

*

In 1932 at Sherbrooke, P. Q., G. Rustsalein representing the National Club covered the 18½ mile course on snowshoes in 2 hours, 10 min. Rustsalein's record has *never been topped since!*

In 1943 Rochester's first audience rating report showed the decided listener preference for WHEC. This station's rating leadership has *never been topped since!*

IN ROCHESTER 432 weekly quarter hour periods are Pulse surveyed and rated. Here's the latest score, —

	STATION WHEC	STATION B	STATION C	STATION D	STATION E	STATION F
FIRSTS.....	246	150	21	0	0	0
TIES.....	12	15	3	0	0	0

Station on
'til sunset only

WHEC carries ALL of the "top ten" daytime shows!
WHEC carries SIX of the "top ten" evening shows

PULSE REPORT—NOVEMBER-DECEMBER, 1951
LATEST BEFORE CLOSING TIME

BUY WHERE THEY'RE LISTENING: —



WHEC



of Rochester

NEW YORK
5,000 WATTS

Representatives: EVERETT-McKINNEY, Inc. New York, Chicago, LEE F. O'CONNELL CO., Los Angeles, San Francisco

SPONSOR

VOLUME 6 NUMBER 4

DIGEST FOR 25 FEBRUARY 1952

ARTICLES

The 1952 BMB: Facts and figures

New BMB-type study, due next fall, will supply advertisers, agencies, and stations with up-to-date coverage figures

27

The agency traveling salesman clears TV time

By sending out personal reps, ad agencies have not only improved station lineups for clients, but have strengthened agency-station relations

30

Highballing with radio

Railroads on the air have been a relative rarity, but the N. Y. Central finds early-morning spot radio a real revenue builder

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What every young timebuyer should know

Linnea Nelson, dean among timebuyers, now retired, gives solid pointers based on 24 years of successful experience

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Sponsors urge: Stop tagging transcribed shows

Is the FCC's law about "labelling" transcriptions and film programs archaic? Many of the leading admen SPONSOR interviewed think so

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U. S. Tobacco glamorizes the dealer

When an advertiser has a TV program which acts as a full length commercial and is still a hit with the audience, he's lucky—like U. S. Tobacco

40

How Purina profited by farm station contest

Nearly 60 stations participated in Ralston's "Purina Farm Radio Promotion Contest"; good will, sales zoomed to new high

42

COMING

Special section: Films tailor-made for TV

A comprehensive study of production, availability, syndication of TV films. Includes up-to-the-minute listing of sources and outlets

Griffin spot campaign shifts with seasons

Tracing the spot buying pattern of a top seller in a highly seasonal item, white shoe polish. Griffin's experience can aid others

Advertising managers I like best

What qualities are characteristic of a good ad manager? SPONSOR checked around and comes up with some answers

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COVER: To clear TV slots for network clients, agencies send executives a-calling. They show kinescope of program to station managers, sell him on its strong points. Shown here (at right) during pitch is Clair McCollough, well-known head of WGAL-TV, Lancaster, Pa., and WDEL-TV, Wilmington, being "sold" by Les Blumenthal, asst. bus. mgr. and dir. of station relations, William H. Weintraub Co. (For article on TV station clearance, see page 30.)

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Anyone for football...?

Anyone is for football. That's why football is definitely for anyone with anything to sell... *and this is definitely the time to do something about it.* ☆ So get set now to make your play for faster sales, bigger audiences with **All American Game of the Week**... exclusive films of 1952 games between standout teams like these: Michigan, Notre Dame, Navy, Ohio State, Illinois, California, U.C., Washington, Alabama, Tulane, Kentucky, Texas, S.M.U., Indiana, Michigan State, Northwestern, Oklahoma, Nebraska, Stanford, U.C.L.A., Columbia, Yale, and others. Exclusive? Absolutely. Only Sportsvision can film these games for 30-minute wrap-ups of the greatest inter-collegiate football

contests for 1952... every play covered by four cameras to catch all of the color, all of the rock-and-sock action with close-up intensity. ☆ Here is the package **All American Game of the Week** will deliver to you with hot-off-the-gridiron speed... next season's eleven top football games plus the Season's Highlights in Review, and a Rose Bowl Preview. 13 solid weeks to sell solidly for you. ☆ For full information on **All American Game of the Week**, including a print of a typical All American film by Sportsvision, write, wire or call our nearest sales office: Sunset at Van Ness, Hollywood 28, HO 9-6369. 25 Vanderbilt Avenue, New York 17, MU 6-7543. 612 Michigan Avenue, Chicago 11, MI 2-5231.

Consolidated Television Sales

a division of Consolidated Television Productions, Inc.



MEMO
 TO: *Marian -*
Remember - KROW
covers San Francisco
and Oakland-East
Bay Markets at
LOWEST
cost-per-1000
RAB

Don't buy half a market!

1,096,635 San Franciscans spent about \$1 1/2 Billion last year. BUT remember, 1,444,132 Oakland-East Bay residents spent even more!

SO, when you think of San Francisco, don't forget the tremendous Oakland-East Bay Market.

★ **KROW** blankets Oakland and the East Bay at **LOWER** cost-per-1000 than ANY other station . . . AND it covers San Francisco, too! (*PULSE, Sept.-Oct., 1951)

TAKE YOUR TIP from the more than 145 local, regional, and national advertisers who regularly use KROW as **RADIO'S BEST BUY** for the San Francisco AND Oakland-East Bay Area.

Write or phone Alan Torbet or Jack Grant for facts and figures today...

KROW
 Radio Center Bldg.
 19th & Broadway • Oakland, Calif.
 Serving the Entire Oakland-San Francisco Bay Area

Mem, Momey and Motives

by
Robert J. Landry

Baby talk in politics

The enthusiastic young persons—and not so young—some of them admen, some of them actors, many of them clearly amateurs—who organized, conducted and dominated the recent midnight rally for Eisenhower in Madison Square Garden obviously thought they were making history. They were; but not in the way they fancied. Instead they were providing a basic lesson, and a basic inventory, of what a political rally, with TV tied in, ought not to do and ought not to be.

* * *

That it was a dull television show has been vividly attested by Jack Gould of *The New York Times*. You could tell that it would be dull from the Garden itself where the confusion could be viewed in broad perspective. Also in the Garden, if one sat outside the kleig lights and wasn't blinded by them and partisan zest, one could see some thousands of empty seats top side which mocked the frequent boasts of young persons shouting into the mikes: "They said we couldn't fill the Garden at this hour!"

* * *

But a moderate percentage of empty seats at midnight is a mere detail. Admittedly there was a real organizational job done in drawing 15,000, more or less not mattering. The truly serious emptiness was in the program. For 90 minutes nothing much happened and nothing, almost literally, was said. To quote Gould, "How the supporters felt was shown clearly on the screen; why they felt as they did, which was what really counted, was not shown."

* * *

Here the lesson begins. A TV spectacle needs a script. Mere spectacularity won't suffice. Plainly there had been forethought about "visual" angles—per the cowboys from Texas, the Mummies from Philadelphia. But a rally in praise of a man must give reasons, provoke thought, sell the man. The Bandwagon didn't sell Ike, it sold a song about Ike. It was one long song plug, and hawkers went up and down the aisles selling sheet music.

* * *

Worst aspect of all, to this observer, was the constant reiteration of the juvenile catchphrase "Who Want Ike?" Catchphrases helped put over Jack Pearl, Ben Bernie, Joe Penner. Amos 'n' Andy and the advertising hand, a heavy one this time, seemed evident in the "Who Want Ike" parroting. That youngsters in the Garden rose to the bait is conceded; but when will they be voting? Meanwhile this column dares rebuke the low estimate of the American constituency implied by this catchphrase-mongering. We come out four-square and ringingly against any and all baby talk in politics. "Who Want Ike?" Listening over in Paris. Eisenhower must have had the colic.

(Please turn to page 68)

There is no such thing as a television home

*Proof? It's all in a startling new WNEW report,
along with evidence of just how big New York radio is —
of how fabulously big WNEW is today — after four years of television.
Copies are available to advertisers and agencies upon request.*

WNEW

1130 | ON YOUR DIAL

It pays to buy the giant economy size

**WBBM has
than the next
stations**

more audience
Chicago
... *combined!*[★]

WBBM Chicago's *Showmanship* Station

Phone WHitehall 4-6000, Chicago—or any

CBS Radio Spot Sales office—for availabilities.

Talk About Results

KMA

Shows Cost Per Order
of Only 1/2 cent
on SOFSKIN CREME



From just one announcement recently on one of Bernice Currier's 9 a.m. programs came a flood of 2619 cards and letters in reply to a Sofskin Creme sample offer! Broken down cost-wise, KMA produced results for this sponsor at the amazingly low cost-per-order of 1/2 cent! It is just one more testimonial to the way KMA consistently outranks other stations in producing fast action. KMA listeners are a special mid-western breed of dyed-in-the-wool radio fans who have grown up with their radio dials turned to 960. But (we unmodestly admit) these results aren't new to us. The terrific way our thousands of loyal listeners respond to KMA-advertised products used to shock us—but now it's just a day's work to us. It can be all in a day's work for you, too!



KMA

SHENANDOAH, IOWA

Represented by
Avery-Knodel, Inc.

Here's **CONCLUSIVE PROOF**
That KMA Consistently Sells
During the past year, KMA rated
either first, second, or third on
every cost-per-order tabulation
made public by advertisers on
schedules using up to 100 radio
stations.

Under Management of
MAY BROADCASTING CO.
Shenandoah, Iowa

510 Madison

SUPER COOPERATION

On December 3rd the Town Crier, a local newscast sponsored by the Atlantic Refining Company on WBBQ, Augusta, reported the apprehension of a one-armed man wanted for passing bad bills in several cities ranging all the way from Detroit to Augusta.

A followup of the story by the Town Crier disclosed that Charley Pond, one of the principal Atlantic Refining Company dealers in Augusta, and a co-sponsor of the program, was the man who had caught the counterfeiter.

How close can sponsor-station relations get?

JOHN W. WATKINS, Manager
WBBQ, Augusta, Georgia

ATLANTIC A VETERAN

SPONSOR for 3 December carried an item as follows: "Atlantic Refining Company (via N. W. Ayer) is experimenting, to tune of an estimated \$100,000, with 5-minute newscasts over 30 stations in Virginia, North Carolina."

As we both know, rumors in radio and television move with jet speed but must be classed as unguided missiles, and often contain errors of fact. In this case Atlantic was not experimenting, because the company has sponsored newscasts for a number of years in several southern states. And the stations involved in Virginia and North Carolina will amount to about a dozen when final arrangements are completed, rather than 30.

These are not important errors but they have caused some embarrassment to us. I mention them to you not as a formal complaint, but because it gives us a chance to offer to check for you any future items concerning our clients, and to give you a quick and accurate report.

RICHARD P. POWELL, V.P.
N. W. Ayer & Son, Phila.

THOSE TV RESULTS

We find that we often use your published success stories on television, especially in your handy form that you put out incorporating a lot of TV result stories in one magazine.

There is one addition which we feel would be quite helpful and that is, in addition to having a published date on the issue, you indicate the span of months covered by all the results published in the book.

We will appreciate anything you can do in adding this information to your next report, which we understand is due to come out very shortly.

ANNE WRIGHT
J. Walter Thompson Co.
New York

● TV RESULTS, 1952 Edition, will have the issue date of SPONSOR in which each capsule case history appeared.

WHY NOT FARM RADIO?

The article on radio farm broadcasting in your 14 January issue is really a honey. It should help RFDs a great deal, and I know we all appreciate it.

I hope that before long we will have another success story from the standpoint of farm television. On 11 February, four of five 15-minute television programs will be sponsored. We are running the show at 12:30 to 12:45 noon Monday thru Friday. Allis-Chalmers is picking up the Monday, Wednesday, Friday shows. The mere fact that we are getting the farm machinery people to do the job on a local station is something, because as you know, farm machinery boys have not gone along with RFDs to the extent that they have given business to farm magazines and papers.

MAL HANSEN
Farm Service Director, WOW
Omaha, Neb.

As a radio farm director, may I say thanks to you for the very generous space and the fine position you saw fit to give farm radio in your 14 January issue.

HERB PLAMBECK
WHO, Des Moines, Iowa

READERS' SERVICE

Thank you very much for the tea sheets of watch company stories you sent recently. They have proved very helpful and it was most kind of you to go to all that trouble for us.

KATHERINE DODGE
Asst. Librarian
McCann-Erickson, Inc., N. Y.

● Our recently enlarged Readers' Service Department is at the service of all SPONSOR subscribers.

WIRE

INDIANAPOLIS

*Proudly
Announces*

the APPOINTMENT of

FREE *and* **PETERS, Inc.**

as EXCLUSIVE

NATIONAL SALES REPRESENTATIVES

EFFECTIVE

MARCH 1, 1952



They'll be working together hand in hand

INDIANAPOLIS BROADCASTING, INC.

PRIMARY NBC

5,000 WATTS

The WINNERS...

America

THEY'RE TOPS in promoting the farm radio advertiser's products to America's most important consumer . . . **THE FARMER.**

Merchandising the farm radio advertiser's product to rural consumers requires special "KNOW HOW."

These winning stations in Ralston Purina's Farm Radio Promotion Contest have this know-how. They give the farm advertiser skillful promotion on and off the air . . . the kind that builds sales . . . and makes the cash register ring . . . for the advertiser . . . *and the station!*

THE PURINA FARM RADIO PROMOTION CONTEST was open to all stations broadcasting a Purina Chows program. Prizes are awarded to stations that did the most consistent, effective and original promotion on Purina radio programs between October 1 and December 15, 1951.

RALSTON PURINA COMPANY
ST. LOUIS 2, MO.



Farm editor Bob Nance, center, interviewing Purina feeding advisor Johnny De Busk, left, and Purina store manager Walter Korba in Russiaville, Indiana. Station manager John Jeffrey shown in inset.

**WIOU, Kokomo, Indiana
FIRST PRIZE WINNER...**



**Farm Editor Harry Martin
WFBM, Indianapolis, Indiana
TIED FOR SECOND PRIZE...**



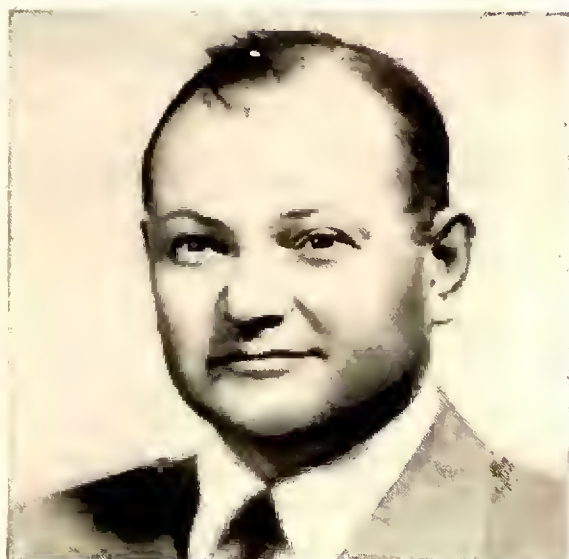
**Manager Howard Stanly
WEAM, Arlington, Virginia
TIED FOR SECOND PRIZE...**



Best Farm Radio Merchandisers



WBZ — Vineland, New Jersey
Fred Wood, General Manager



WDZ — Decatur, Illinois
Frank Schroeder, General Manager



KDET — Center, Texas
Tom E. Foster, Manager



KTUC — Tucson, Arizona
Lee Little, Manager



WAVU — Albertville, Alabama
Jesse Culp, Farm Agent

HONORABLE MENTIONS:

KOLT Scottsbluff, Nebraska
WIBW Topeka, Kansas
KFAB Omaha, Nebraska
WJAG Norfolk, Nebraska
WRAG Carrollton, Alabama
WJAY Mullins, Alabama
KSFA Nacogdoches, Texas

Because of the exceptional quality of all entries, the judges' decision was not easy. The judges ask that we congratulate the many other stations entered in the contest.



**HELPING RURAL AMERICA PRODUCE MORE...
AND LIVE BETTER... SINCE 1894**



'In Evansville—

"Most people tune in WFBM-TV!"

Says P. H. CASTRUP, Radio and TV Sales
1014 East Franklin Street, Evansville, Indiana

You get a

BIG BONUS IN SETS ON

WFBM-TV
INDIANAPOLIS

**"WFBM-TV gets a major
share of Evansville's
audience"**

Says AL BOSLER, in charge of
Radio-TV Service for the
BOB SCHAAD CO.
3229 W. Franklin Street
Evansville, Indiana

Inset shows the fine antenna
installtion of the Bob Schaad
Company.

● Way down in Evansville, Indiana—164 miles from
Indianapolis—many viewers claim WFBM-TV as their
favorite station, not only because the programs are good
but also because *it comes in best!*

All of which points up the big BONUS you get when
you buy this great Hoosier station. In addition to the
212,350 TV sets installed within its 60-mile radius,
your programs on WFBM-TV get a "free ride" over
the air waves to additional thousands of televiewers far
and beyond the station's 60-mile area.



WFBM-TV, on channel 6, is doing a wonderful job
for scores of profit-minded advertisers. You'll want
to be in on this truly big deal for a big 1952!

*Source: BROADCASTING-TELECASTING, February 18, 1952

WFBM Radio Is First in Listening, Too!

★ *FIRST in the morning!* ★ *FIRST in the afternoon!*
★ *and a GREAT BIG FIRST AT NIGHT!* 50% more lis-
teners at night than any other Indianapolis station.

* Hooper Rating February through April, 1951.

First in Indiana



WFBM-TV

Channel 6, Indianapolis

REPRESENTED NATIONALLY BY THE KATZ AGENCY

New and renew

SPONSOR

25 FEBRUARY 1952

1. New on Television Networks

SPONSOR	AGENCY	NO. OF NET STATIONS	PROGRAM, time, start, duration
Bristol-Myers Co.	Doherty, Clifford & Shenfield	ABC-TV 2	Thr. Week in Sports: Th 10-10:15 pm; F 11-20:35 pm (WJZ-TV); Th 9-9:15 pm (WFNR-TV); 7 Feb; 52 wks
Cannon Mills Inc	Young & Rubicam	CBS-TV 50	Give and Take: Th 3:30-4 pm; 20 Mar; 13 wks
General Mills Inc	Dancer-Fitzgerald-Sample	CBS-TV 36	Bride and Groom: M, T, W, F 10:30-15 am; 1 Feb; 52 wks
Neechi Sewing Machine Sales Corp	Doyle Dane Bernbach	NBC-TV	The Goldbergs: F 7:15-30 pm; 7 Mar; 52 wks
Packard Motor Car Co	Maxon	ABC-TV 5	Rebound: F 9-9:30 pm; 8 Feb; 52 wks
Pillsbury Mills Inc	Leo Burnett	CBS-TV 21	Art Linkletter House Party: M-F 3-3:15 pm; 3 Mar; 52 wks
Ranger Joe Inc	Lamb & Keen	CBS-TV 16	Ranger Joe: Sun 12 noon-12:15 pm; 2 Mar; 52 wks
Sweets Co. of America Inc	Moselle & Eisen	ABC-TV 20	Foxtie Hippodrome: Sun 12:15-30 pm; 3 Feb; 52 wks

2. Renewed on Television Networks

SPONSOR	AGENCY	NO. OF NET STATIONS	PROGRAM, time, start, duration
Electric Auto-Lite Co	Cecil & Pre-brey	CBS-TV 39	Suspense: F 9:30-10 pm; 26 Feb; 52 wks
General Motors Corp (Oldsmobile div)	D. P. Brother	CBS-TV 24	Doug Edwards and the News: M, W, F 7:30-15 pm; 22 Feb; 52 wks
Ralston Purina Co	Gardner	ABC-TV 22	Space Patrol: alt Sun 6-6:30 pm; 9 Mar; 26 wks
Ronson Art Metal Works Inc	Grey	CBS-TV 54	Star of the Family: alt Th 8-8:30 pm; 10 Jan; 52 wks
C. A. Swanson & Sons	Tatham-Laird	ABC-TV 38	The Name's the Same: alt W 7:30-8 pm; 5 Mar; 52 wks

3. Station Representation Changes

STATION	AFFILIATION	NEW NATIONAL REPRESENTATIVE
KIT, Yakima	ABC-NBC	Branham Co., N.Y.
KMAC, San Antonio	MBS	George P. Hollingbery, N.Y.
KMO, Tacoma	Independent	Branham Co., N.Y.
KORK, Las Vegas	NBC	George P. Hollingbery, N.Y.
WARL, Arlington, Va.	Independent	National Time Sales, N.Y.
WCFL, Chicago	Independent	Radio Representatives, N.Y.
WICC, Bridgeport	MBS-Yankee	Adam J. Young, N.Y.
WQXI, Atlanta	MBS	George P. Hollingbery, N.Y.

4. New and Renewed Spot Television

SPONSOR	AGENCY	NET OR STATION	PROGRAM, time, start, duration
Philip Morris & Co	Biow	WNBT, N.Y.	20-sec stu break; 9 Feb; 52 wks (r)
Philip Morris & Co	Biow	WNBT, N.Y.	1-min annent; 9 Feb; 52 wks (n)
Philip Morris & Co	Biow	WPTZ, Phila.	20-sec stu break; 22 Feb; 52 wks (n)
National Biscuit Co	McCann-Erickson	WEZ-TV, Boston	10-sec stu ident; 16 Feb; 26 wks (n)
Procter & Gamble Co	Benton & Bowles	WPTZ, Phila.	1-min partie; 8 Feb; 19 wks (n)
Trico Products Corp	Baldwin, Bowers and Strachan	WPTZ, Phila.	20-sec stu break; 21 Feb; 52 wks (n)
VCA Laboratories	Duane Jones	WNBT, N.Y.	1-min partie; 13 Feb; 13 wks (n)
Ward Baking Co	J. Walter Thompson	WNBT, N.Y.	20-sec stu break; 8 Feb; 52 wks (r)



Numbers after names refer to New and Renew category

Bogart Carlaw (5)
Joe Gratz (5)
W. McKeachie (5)
N. B. Jackson (5)
Jules Lennard (5)

● In next issue: New and Renewed on Networks, New National Spot Radio Business, National Broadcast Sales Executive Changes, Sponsor Personnel Changes, New Agency Appointments



5. Advertising Agency Personnel Changes

NAME	FORMER AFFILIATION	NEW AFFILIATION
David W. Archibald	Kauntagraph Co. Wilmington, member research dept	Gray & Rogers, Phila., asst research dir
Leon Arons	William H. Weintraub, N.Y., research head	Same, vp
Roy M. Bird	Adolph L. Block, Portland, acct exec	Bird Advertising, Portland, pres (Fitzpatrick Bldg.)
Frederick C. Bruns	William H. Weintraub, N.Y., acct superv	Same, vp
Hogart Carlaw	Footie, Cone & Belding, N.Y., vp	Blow, N.Y., copy chief
Andrew D. Carpenter	Dan R. Miner Co. L.A., acct exec, board member	Same, vp
Robert S. Colodzin	Cecil & Presbrey, N.Y., tv prod superv	Fletcher D. Richards, N.Y., member radio, tv dept
David E. Diener	Monroe Greenthal Co. N.Y., copy chief	Same, creative dir
Charles Feld	White Rock Corp. N.Y., adv mgr	Cecil & Presbrey, N.Y., associate merchandising dir
Mark Foster	Cohen Miller, Wash., acct exec	St. Georges & Keyes, Balto., acct exec
Joe Gratz	CBS-TV, N.Y., dir	Warwick & Legler, N.Y., radio-tv prod, dir
William J. Hennig	Frank C. Nahser, Chi., copy chief	Paul J. Steffen, Chi., copy chief, research dir
Harry R. Henry	Blow, N.Y., asst to merchandising dir	Same, head all field merchandising operations
Norton B. Jackson	American Can Co. N.Y., exec	Scheideier, Eeck & Werner, N.Y., merchandising dir
Ralph Koser	McCann-Erickson, N.Y., vp	Same, also radio, tv copy dir
Jules Lennard	Rlock Drug Co. Jersey City, prod mgr	Emil Mogul, N.Y., merchandising, marketing dir
William E. McDonald	Atherton & Currier, Toronto, asst mgr	Same, vp, gen mgr
William E. McKeachie	McCann-Erickson, N.Y., vp, creative dir	McCann-Erickson Ltd, London, chairman, superv European operations
John D. Meyer	James A. Stewart, Carnegie, Pa., sr acct exec	Albert P. Hill, Pittsb., vp, acct exec
Hugh A. Mitchell	McCann-Erickson Ltd, London, chairman, superv European operations	McCann-Erickson, N.Y., svc div mgr
John Barton Morris	William H. Weintraub, N.Y., marketing head	Same, vp
Maurice W. Nichols	Roberts & Reimers, N.Y., gen mgr	Same, vp
David D. Po'on	R. T. O'Connell, N.Y., vp	Emil Mogul, N.Y., dir, bus mgr radio-tv dept
Charles A. Pooler	Benton & Bowles, N.Y., research vp	Same, marketing vp
Otto W. Prochazka	Ruthrauff & Ryan, N.Y., sr copywriter, acct exec	Anderson & Cairns, N.Y., member exec staff, creative plans board
John V. Quackenbush	Strauchen & McKim, Cincinnati, acct exec	Same, partner
Ted Reed	Ruthrauff & Ryan, L.A., vp	Same, also head Pacific Coast operations
J. Griffith Renzel	Weightman, Phila., partner	Lohmeyer-Adieman, Phila., vp
Edwin S. Reynolds	NCAA, N.Y., tv prog dir 1951 experimental tv plan	Fletcher D. Richards, N.Y., member radio, tv dept
Frederick P. Reynolds Jr	Young & Rubicam, N.Y., market research dir	Hewitt, Ogilvy, Benson & Mather, N.Y., research dir
Harry J. Rogers Jr	Ruthrauff & Ryan, S.F., acct exec	Richard N. Meltzer, S.F., acct exec
Edward C. Ryan Jr	S. R. Leon, N.Y., sr acct exec	Same, vp
James P. Shelley	Mayers, L.A., sr acct exec	William W. Harvey, L.A., gen mgr, vp
G. Lynn Sumner	Abbott Kimball, N.Y., vp	Same, dir, plans board chairman
Kenneth Weber	Don Atten, Portland, acct exec	Simon & Smith, Portland, acct exec
John Welser	Ruthrauff & Ryan, L.A., vp (Pacific Coast)	Same, Detroit, vp in charge Detroit office
Jean F. Werth	Colman, Prentis & Varley, N.Y., in charge merchandising, sls prom	Same, also vp
Alfred A. Whittaker	Benton & Bowles, N.Y., research dir	Same, research vp
Charles H. Wolfe	McCann-Erickson, N.Y., radio, tv copy dir	Same, L.A., member radio, tv dept

6. New Stations on Air

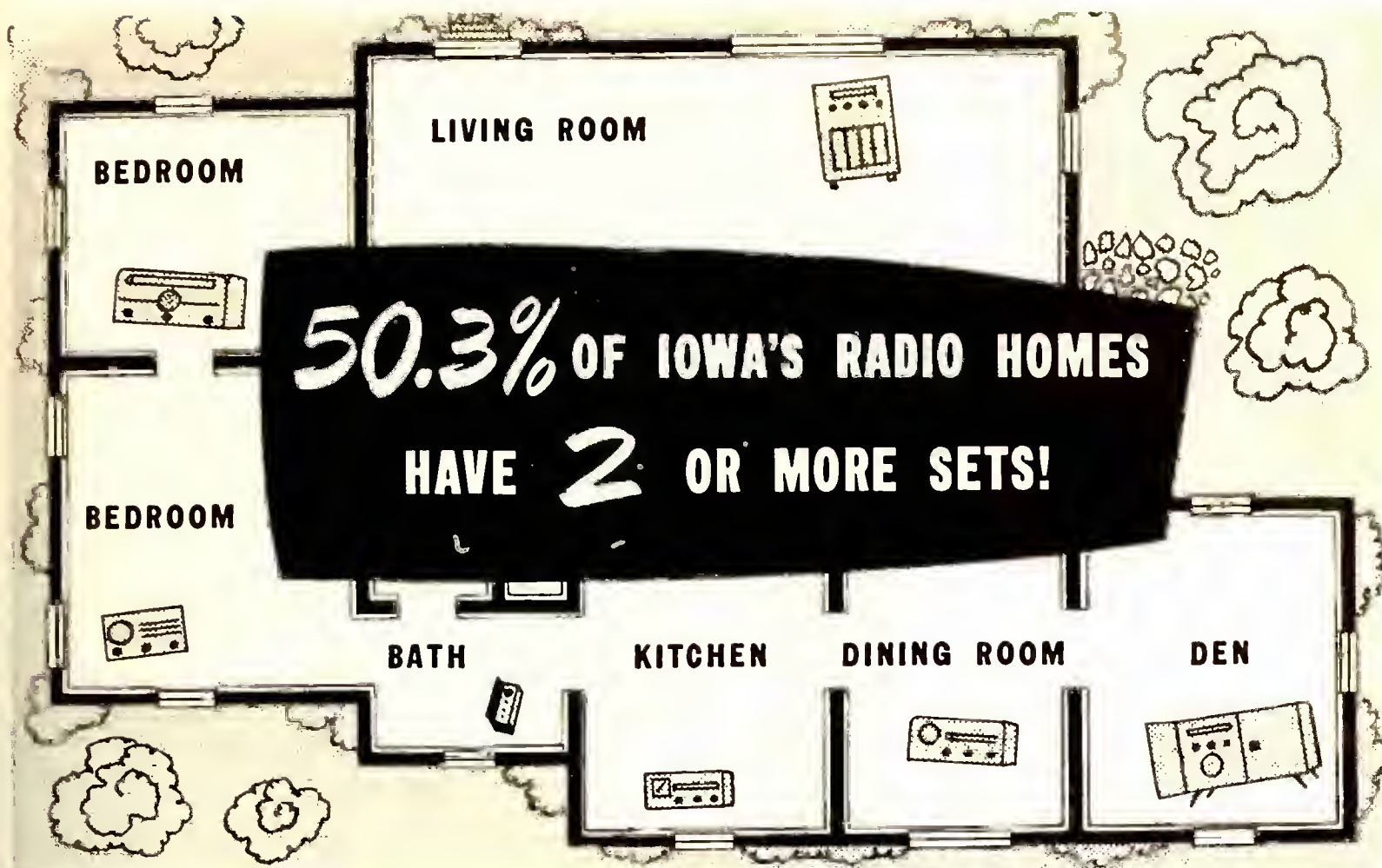
STATION	FREQUENCY	WATTAGE	OPENING DATE	MANAGEMENT
WCLC., Flint, Mich.	1470 kc	1,000	Mid-Feb.	Adelaide L. Carrell, managing dir

7. New Network Affiliations

STATION	FORMER AFFILIATION	NEW AFFILIATION
KBKW, Aberdeen, Wash.	LBS	ABC
KWSH, Holdenville-Seminole-Wewaka, Okla.	MBS	ABC (eff 1 Mar)
WDSC, Dillon, S. C.	Independent	ABC
WLOH, Princeton, W. Va.	Independent	ABC (eff 1 Mar)
WMAY, Springfield, Ill.	Independent	NBC
WMGW, Meadville, Pa.	Independent	ABC

Numbers after names refer to New and Renew category

M. W. Nichols (5)
C. A. Pooler (5)
O. W. Prochazka (5)
A. A. Whittaker (5)
E. S. Reynolds (5)



The 1951 Iowa Radio Audience Survey* discloses that radio-set ownership in Iowa is at a startling all-time high. Multiple-set homes are now in the *majority* in Iowa, whereas in 1940 less than one home in five had two or more sets!

The following chart graphically illustrates why it is no longer valid to assume a single, "family radio" within the house — a premise on which much radio audience research has heretofore been based.

INCREASE IN NUMBER OF USABLE SETS PER IOWA HOME

(Top figures based on all homes interviewed;
other figures based on radio homes only.)

	1940 SURVEY	1945 SURVEY	1951 SURVEY
PERCENTAGE OF HOMES OWNING:			
1 or more radios....	91.4%	97.9%	98.9%
2 or more radios....	18.2%	38.5%	50.3%
3 or more radios....	4.4%	9.1%	15.0%

In addition, the 1951 Survey shows that 88.2% of all Iowa families own automobiles, of which 62.7% have radios. Iowans also own thousands of other "non-home sets" — in barns (14.6% of Iowa barn owners have barn radios) and in trucks (9.7% of all Iowa's family-owned trucks have radios**).

Radio-set ownership is only one of many important topics covered by the 1951 Iowa Radio Audience Survey. Its 78 pages of reliable, helpful information make it "required reading" for every advertising, sales or marketing man who is in-

terested in radio in general, and the Iowa market in particular. Incidentally, the 1951 Survey again reveals that WHO with its Clear Channel and 50,000-watt voice is by all odds Iowa's *most listened-to* station. Write for your free copy today!

**according to the 1949 Survey

WHO

+ for Iowa PLUS +

Des Moines . . . 50,000 Watts

Col. B. J. Palmer, President

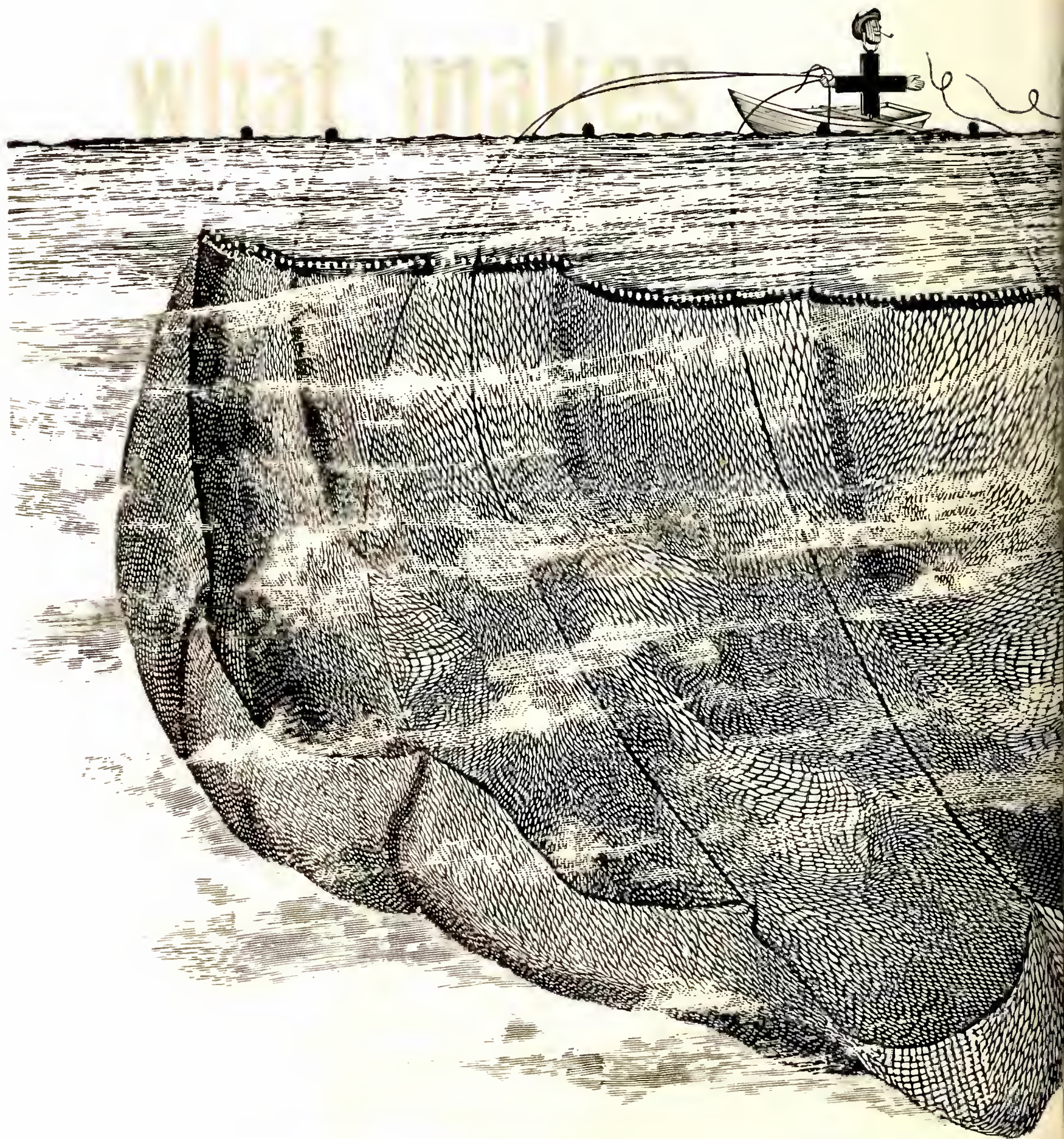
P. A. Loyet, Resident Manager



FREE & PETERS, INC.
National Representatives



*The 1951 Iowa Radio Audience Survey is the fourteenth annual study of radio listening habits in Iowa. It was conducted by Dr. F. L. Whan of Wichita University and his staff. It is based on personal interviews during March and April, 1951, with 9,180 Iowa families—all scientifically selected from Iowa's cities, towns, villages and farms, to present a true and accurate picture of the radio audience in Iowa.



Any system of interconnected lines,
spread out in the right places,
can serve as a net. The bigger it is,
and the stronger its mesh,
the better a net works.

Of all the nets serving U.S.
advertisers, the biggest and strongest
is the radio one called Mutual.
Here are 550 connection-points
in 48 states (nearly double
any other net's) and at each
of these points are local-level
experts unmatched in ability at
catching and holding listeners.

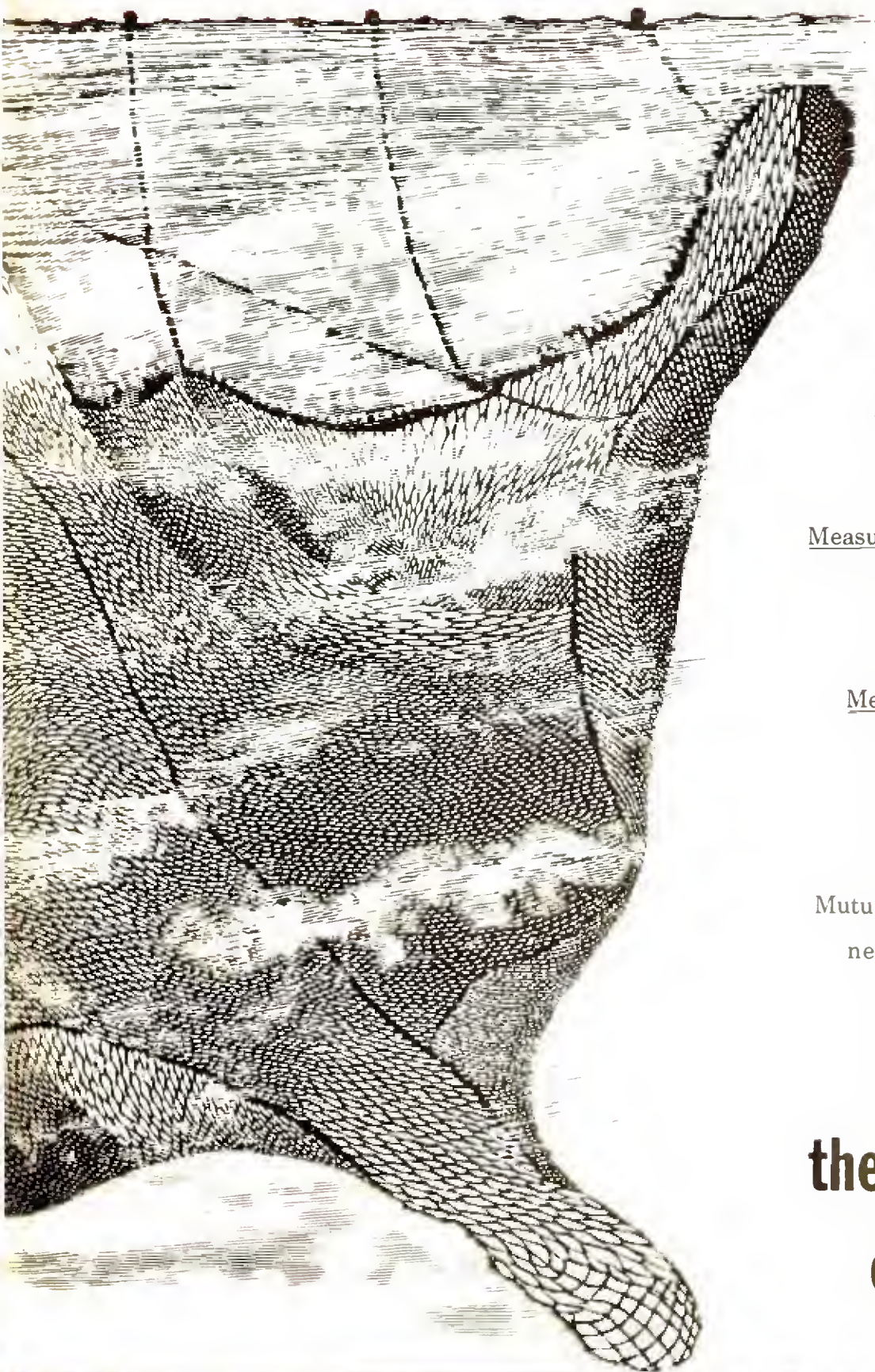
Measured by listeners, the Mutual
net is catching a steadily *larger*
share of radio audience than
a year ago—day and night, all
week long. (N.R.I., Jan.-Nov., '50 vs.
Jan.-Nov., '51—latest available.)

Measured by advertisers, the Mutual net
is the only one to win a *gain* in
radio billings—up 12%, '51 over '50.

Measured by competitors, the Mutual
pattern is now inspiring imitative
efforts by all other radio nets.

Measured any way you please, the
Mutual net is ready to help you haul in
new profits for '52. Come aboard with
Mister PLUS... and learn how
this net can work for you.

the **MUTUAL** net
of 550 affiliates



since
1919
CFCF

has been
making
friends
in Montreal.

★ ★ ★ ★

your
friends
when you
choose . . .

Canada's
first
station



"More than a million
friends in Montreal"

In the U. S.—Weed & Co.
In Canada—All-Canada



Mr. Sponsor

Henry H. Reichhold

Chairman of the Board
Reichhold Chemicals, Inc., New York

Reichhold Chemicals, the world's largest producer of synthetic resins, now maintains 27 plants throughout the world (nine of them in the U. S.) and sales outlets in nearly every country on the globe. But in 1925, as Beck, Koller & Company, it started on a shoestring.

Owner of the shoestring was German-born Henry H. Reichhold, then 24, who built it into a chemical empire which he alone controls as sole owner-stockholder. Yet he's virtually unknown to people outside the chemical industry or Detroit, his first plant site.

Appreciative Detroiters remember him as the principal supporter for six years of the city's symphony orchestra. Reichhold's love of good music and a desire to share it with others led him into his first broadcast sponsorship in 1944. It was then he took over the Sunday Symphony Hour on ABC formerly sponsored by Ford, and he continued this sponsorship until 1948. His modest identification: This program is brought to you by Henry H. Reichhold of Reichhold Chemicals, Incorporated.

All told, Reichhold contributed over \$2,000,000 for the orchestra's support plus four to five hours of work daily overseeing its management. This during the years of RCI's greatest expansion—in 1942 sales were \$10,000,000; in 1951, \$100,000,000; \$150,000,000 is a 1952 estimate.

Now in his first TV venture, *Town Meeting of the Air* (8 ABC-TV stations, coast to coast), Reichhold furthers his idea of "corporation philanthropy." He defines it as "the duty of corporations to support the arts in an era when individual philanthropy, because of high taxes, no longer can do so."

Reichhold continues: "Our TV venture is strictly institutional. We have no consumer products, our main customers being the automotive, plywood, paper, laundry, and textile industries. We chose *Town Meeting* because its viewers are the ones the company wants to reach to create goodwill—the more discriminating TV audience which includes the top level executives our firm services."

Service is the key to Reichhold's success, with Reichhold himself exemplifying the "personal approach" executive.

Recently, he went twice across the continent, visited nine plants in less than two weeks. Upon returning he remarked that he had "a swell rest on this trip."

HERE'S WHY

WJBK IS SO POPULAR WITH DETROITERS...



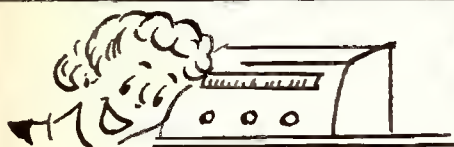
FOLKS HEREABOUT LOVE TIGERS... and WJBK, for 3 straight years, has been the key station for the Tiger baseball network... the largest ever built for baseball broadcasts. The enthusiasm of the Detroit fan club—some 2½ million strong—and the whopping Hoopers, prove the overwhelming popularity of WJBK... and the Tigers.



NIGHT AND DAY, WJBK is first in news, music and sports... the favorite station of entertainment-lovers all over Detroit.



THE BOB MURPHY SHOW... "Tall Boy, Third Row" Murphy is a real favorite with listeners and sponsors alike. His tremendous following is a tribute to his jazz and popular platter savvy... to his free and easy manner of delivering commercials that pack a wallop.



DON McLEOD TIME... Music, news and chatter with an appeal to the housewife—that's "Don McLeod Time." Considered one of Detroit's top commercial men, Don McLeod is a natural at blending announcements into the general patter... for sure-fire sales results.



THE GENTILE AND BINGE SHOW... Early morning festivities of music and fun as only Joe and Ralph can dish it up. For years the chief attraction for listeners to the "G and B Show" has been their unconventional—and highly successful—rendition of commercials. "Zaniest twosome in radio", says Liberty magazine.

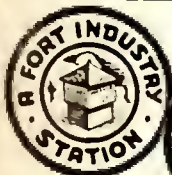


LARRY GENTILE'S HOUSEPARTY... The pioneer disc jockey in Detroit, Larry Gentile has been a popular radio personality for 19 years, doing a fabulous selling job for a great variety of products. The "Houseparty", from 10 P. M. to 1 A. M., is an all-request music program conducted in Larry's informal, irresistible style.



WJBK HEADS HOCKEY NET! Exclusive Detroit outlet for the Red Wing hockey games, and key station for the nation's largest hockey network, WJBK broadcasts all home and important away and play-off games for the champion Red Wings. Al Nagler, play-by-play Red Wing announcer since 1935, is thrilling WJBK hockey fans for the 3rd consecutive year. No wonder WJBK is considered Detroit's greatest sports medium.

The "Ralph Binge Show" and "Ken Cline Show" are other top WJBK programs which spell the answer to your selling problems in this 5-billion dollar Detroit market. A check with your KATZ man will show you that the way smart advertisers spell success in Detroit is W-J-B-K.



WJBK -AM -FM -TV DETROIT

The Station with a Million Friends

NATIONAL SALES HEADQUARTERS: 488 MADISON AVENUE, NEW YORK 22, ELDORADO 5-2455

Represented Nationally by THE KATZ AGENCY, INC.

You'll be

*Sitting
Pretty...*



with **MOBILE**

- Metropolitan Population
230,400
- Retail Sales
\$174,670,000

and **WKRG**

- Population Primary Cover-
age
1,326,550
- Retail Sales
\$578,089,000

on your schedule

Call

Adam Young, Jr.
National Representative
or

F. E. Busby,
General Manager



New developments on SPONSOR stories

P.S.

See: "Baseball 1951: on the air, big in time allotment, advertising and rhubarbs"
Issue: 9 April 1951, p. 46
Subject: Hundreds of advertisers find baseball broadcasts the ideal vehicle for boosting product sales

This summer more than 1,000 radio stations will carry play-by-play broadcasts of major league games. Traditionally, these baseball airings are sponsored by beer, gas-oil, and cigarette advertisers spending millions of dollars to reach a listenership supposed to be dominantly male.

But a special survey conducted by the Pulse Inc. of WMCA's New York Giants broadcasts brings new data to light on audience composition, shows that advertisers looking for a woman's audience may be missing out if they don't try baseball. Pulse figures, based on Giant broadcasts from May to September, show a high potential market for food, fashion and staple advertisers. Specifically, Pulse finds that men comprise only 50% of baseball's broadcast listenership. The "forgotten 50%" are women, teenagers, and children—part of an audience guaranteeing consistent listenership for 24 weeks.

Pulse's *at home* audience composition shows this breakdown:

	(Listeners per 100 Homes)						
	May	June	July	Aug.	Sept.	Average	% of Total
Men	93	87	83	77	94	88	50%
Women	50	61	48	54	71	58	33%
Teens	15	17	15	14	22	17	10%
Children	16	10	9	11	11	12	7%
Total	174	175	155	156	198	175	100%

P.S.

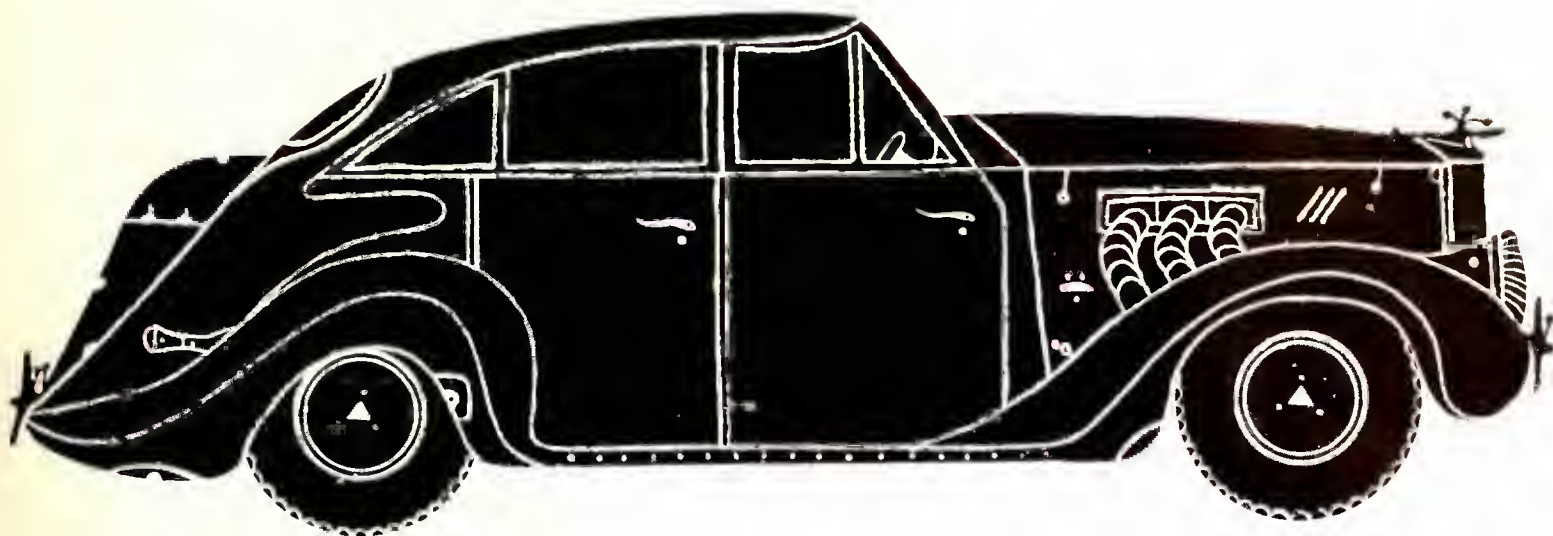
See: "Lydia Pinkham's radio recipe"
Issue: 27 March 1950, p. 30
Subject: 75-year-old medicine firm makes shrewder-than-ever use of the air

The last quarter of 1951, says Charles Pinkham, company spokesman, was one of the best in recent history of the Lydia Pinkham Medicine Company. This despite the fact that the fall 1951 budget was somewhat *lower* than that of the same period the previous year. Agency president Harry B. Cohen points out that more careful use of advertising dollars—based on special analysis of each local market and more efficient media buys therein—produced more sales for less money. A new copy approach, stressing scientific evidence of the medicine's effectiveness, is also given credit.

In the light of the gratifying sales picture, the company has increased its ad budget for the first six months of 1952, still dividing it about equally between newspaper and radio. Air campaign consists of one-minute announcements and participations on stations in carefully selected markets around the country.

The Lydia E. Pinkham Medicine Company has been using radio since 1938, was spending some \$500,000 annually in spot AM in 1950. Approximately the same amount went to newspaper advertising. Since the venerable firm employs no salesmen, responsibility for sales rests entirely on their radio and newspaper advertising.

Last August 1951, the firm, through the Harry B. Cohen Advertising Company, New York (which took over the account last summer) began using a new advertising strategy. In essence, this was to apportion the ad budget in each local market on the basis of actual sales history of the area, rather than relating it to population figures. Then, in accordance with the agency's "budget control" policy, the ratio of sales to expenditures in each market was checked at regular monthly intervals.



CUSTOM-BUILT TELEVISION

Television, A.D. 1952, has been engineered into a fabulously efficient advertising vehicle.

And Spot Program television uses all the standard parts which make TV effective...and adds a custom-built, one-of-a-kind, special body.

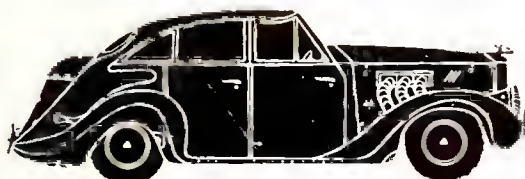
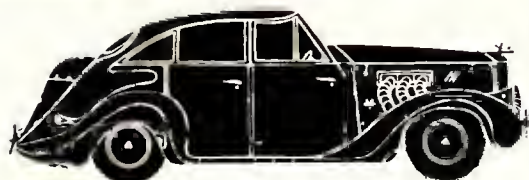
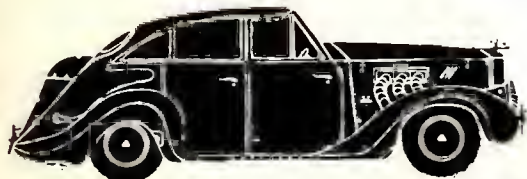
BUY TV BY SPOT and your station-list is shaped to your own marketing specifications. No unwanted "must" cities nor "must" stations to pay for; a red carpet in the cities you do want. Film programs assure audience-holding picture clarity in all your markets. Plus... savings in station rates which are

enough to cover film prints, their distribution and other costs, if any.

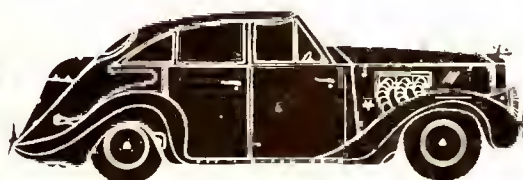
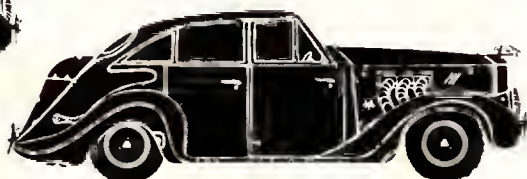
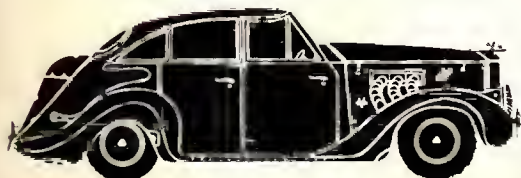
These are only a few of the basic advantages of Spot Program television. If you are planning any sort of road test of this great vehicle, it will pay you to examine all the advantages of special-body TV, designed to your needs.

There are experienced TV salesmen in the Katz office nearest you, who can demonstrate in detail why more and more advertisers are saying:

YOU CAN DO BETTER WITH SPOT... MUCH BETTER.



AT ASSEMBLY-LINE PRICES



THE KATZ AGENCY, INC • NATIONAL ADVERTISING REPRESENTATIVES

488 MADISON AVENUE • NEW YORK 22, NEW YORK • CHICAGO • LOS ANGELES • SAN FRANCISCO • ATLANTA • DALLAS • KANSAS CITY • DETROIT

**unquestioned leadership ...
phenomenal following...
with AP NEWS**



"Our top prestige builder."

**Harben Daniel
President and General Manager
WSAV, Savannah, Georgia**



"52.7% of listening audience"

**Howard Dahl
President and General Manager
WKBW, La Crosse, Wisconsin**

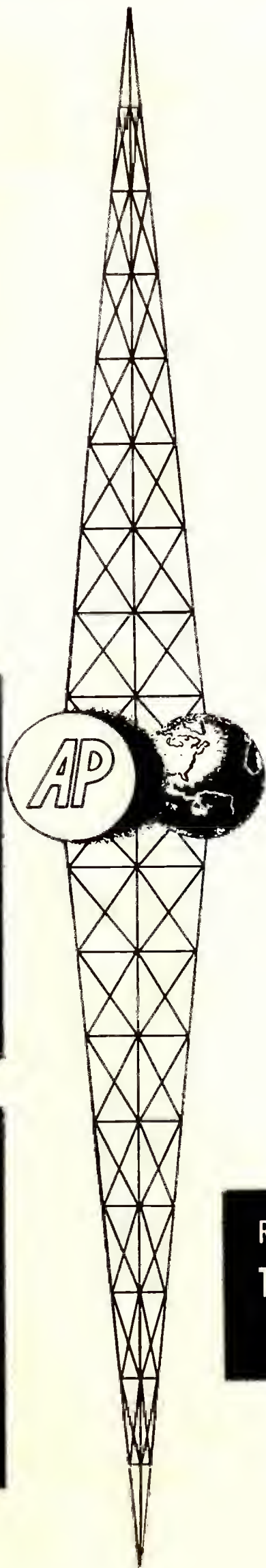
Hundreds of the country's finest stations announce with pride **"THIS STATION IS A MEMBER"**

Says WSAV President and General Manager Daniel: "The superior coverage we get from The Associated Press on international, national and regional news, together with the efforts of our own staff, has given us unquestioned leadership in the broadcasting of news, and an important source of revenue."

From Joseph H. Harrison, Vice President of Citizens and Southern National Bank, WSAV's biggest AP news sponsor: "AP news has been eminently successful as a proper vehicle for our theme — 'building a greater industrial South.' It attracts a maximum audience for our advertising message. It also helps us to advance the business and civic life of this area."

Reports WKBH President and General Manager Dahl: "Our fifteen minute AP news shows have an average of 7% of the La Crosse listening audience for ALL weekday broadcasts from 8:00 AM to 10:00 PM . . . a phenomenal figure! AP spot coverage is fast, AP features are bright, and AP prestige is important to listeners and sponsors alike."

And from Harold H. Grupp, Advertising Manager of Elson Clothing Co., largest AP news sponsor on WKBH: "Time and again we have demonstrated by test sales that our AP newscasts on WKBH bring more response per advertising dollar than any other type of program we can use!"



Associated Press . . . constantly on the job with

- a news report of 1,000,000 words every 24 hours.
- leased news wires of 350,000 miles in the U.S. alone.
- exclusive state-by-state news circuits.
- 100 news bureaus in the U.S.
- offices throughout the world.
- staff of 7,200 augmented by member stations and newspapers . . . more than 100,000 men and women contributing daily.

PRODUCTIVITY talks—PRODUCTIVITY is the test—PRODUCTIVITY in leadership and peak audience listenership! Complete, comprehensive AP news coverage produces results in SALES . . . for the station and for the sponsor.

For information on how you can gain extra prestige and sales with AP news, contact your Associated Press Field Representative, or . . .
WRITE

**RADIO DIVISION
THE ASSOCIATED PRESS**

50 Rockefeller Plaza, New York 20, N. Y.

THE ASSOCIATED PRESS."



In the eyes of Arle Haeberle...

About Arle Haeberle of **WTCN**



Personally tries everything she sells... more than foods, she covers all fields of women's interests... sells civic projects to housewives... from symphony... to Legion Auxiliary... to dolls for poor kids... to Red Cross... to Hospital Benefits... to flower clubs... to all church groups... to community theatres... to lunch clubs.

Over 50 groups ask her help and get it. Their memberships get their news from Arle. They try to make her president of everything.

... And yet... a common sense approach to advertising problems!

Products are like children: Special Development Is Often Needed To Bring Them Out!

In the *Minneapolis-St. Paul Market* the ability of Arle Haeberle to "mother" new products, to work with Agency and the Advertiser's sales force is unique in Radio Selling.

Her morning show... *Around the Town*... on WTCN Radio has built a list of 7000 housewives who help Arle by trying products and "telling Arle about them"!

More than a box-top miner... her interest extends beyond good delivery of a commercial. For the advertiser who wants to pre-test a market, Arle Haeberle delivers a whopping big bargain.

If this kind of plus sounds like what the doctor ordered for your problem product... ask our man in your reception room to come in!

"They knew his bell,



his voice: and so the friendship of a voice with many people was formed"

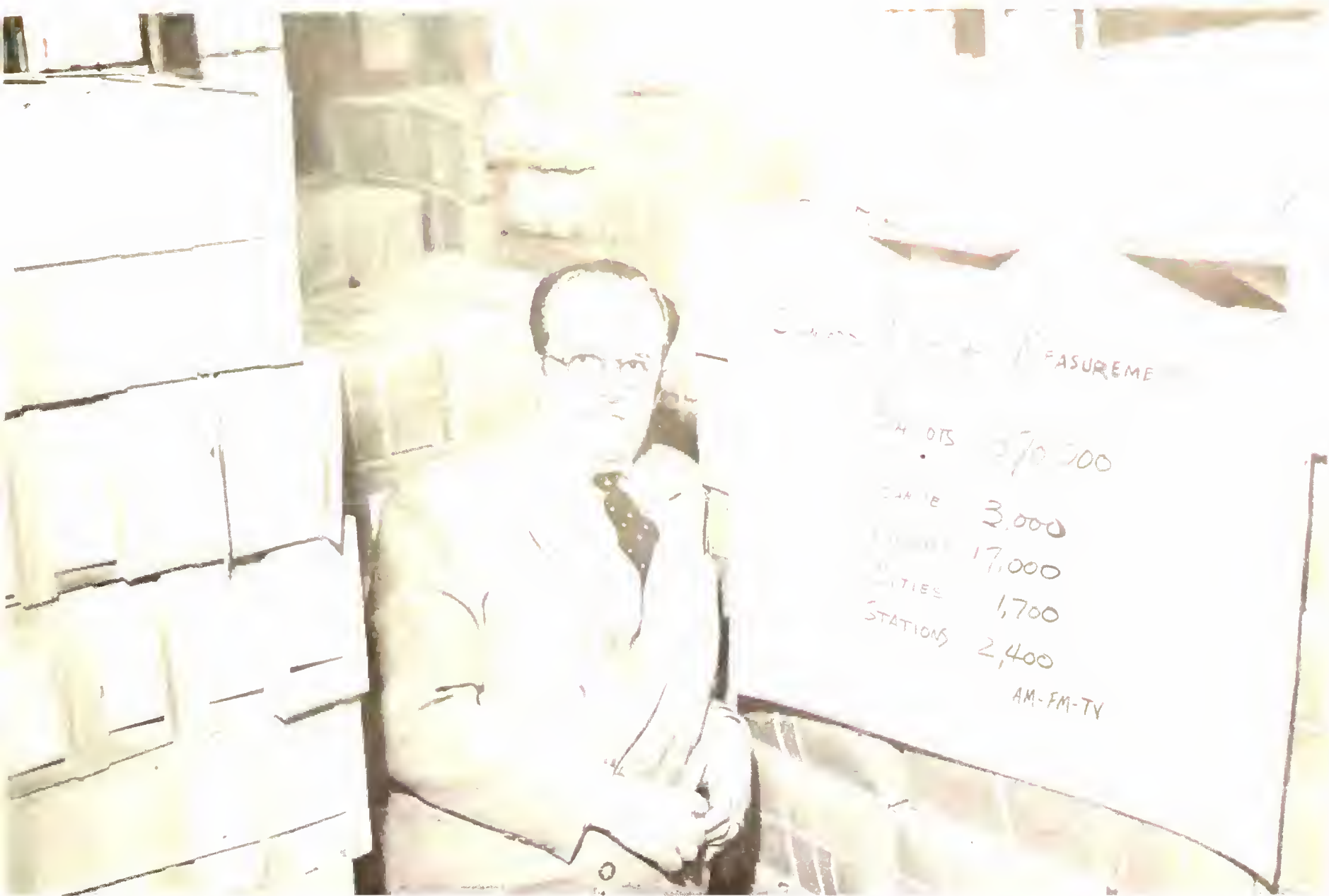
National Representatives
FREE AND PETERS

WTCN-Radio

and WTCN-TV

MINNEAPOLIS—ST. PAUL


Town Crier of the Northwest



BAKER STANDS AMID BOXES HOLDING 1,500,000 BALLOTS HE MUST USE TO GET 670,000 REPLIES. NOTE SURVEY BASICS ON MAP

THE 1952 BMB: facts and figures

Data identical to BMB will go into new Standard Report, due out November

 The Broadcast Measurement Bureau died quietly last summer but a new coverage report virtually identical with BMB will be published next fall. A private organization free of many of the political problems which beset the industry-run BMB—has picked up the ball.

The new firm's name: Standard Audit and Measurement Services, Inc.

Name of its new service: Standard Report.

Name of the new firm's chief executive: a familiar one in broadcasting in-

dustry circles Kenneth H. Baker, former NARTB research director and president of the defunct BMB.

Ballots for the Standard Report go into the mail 1 March and the report itself comes out next November. Already, enough stations (375) have subscribed so that Standard is insured of at least breaking even. No financial crises like those which dogged the path of BMB No. 2 are on the horizon.

BMB No. 1 and 2 aroused the wrath of stations all over the U. S. Many felt their coverage figures were being

misused by agencies who were hypnotized by figures and failed to appreciate important factors like station's sales results and extra sales impact. Paradoxically, some big stations felt small stations gained most from the studies while small stations saw it the other way round.

Baker faced the same opposition from many stations in establishing his 1952 Standard Report. But, as one advertiser pointed out to SPONSOR, since Baker is going ahead with his study coverage data will be made available

Standard Report's 375 subscribers to date

List complete as of 19 Feb.
Several call letters omitted
at subscribers' request

WHMA
WAUD
WAPI
WOOF
WMFT
WCOV
WJJJ
WLAY
WJHO
WTBF

Arizona

KOOL
KTAR
KCNA
KOPO
KTUC
KVOA
KYUM

Arkansas

KFPW
KNEA
KLRA
KUOA
KWAK

California

KAFY
KIEM
KGER
KNX
KCRA
KSBW
KCBS
KSJO
KVOE
KIST
KSCO
KCOK
KVVC
KFRE

KHUB
Colorado
KRDO
KVOD
KLVC
KLMO
KCSJ
KGHF
KVRH

Connecticut

WLIZ
WTIC

Delaware

WJWL

Florida

WPIN
WVCG
WNDB
WJAX
WMBR
WEAT
WNER
WGBS
WDBO
WLOF
WORZ
WS9B
WFOY
WSIR

Georgia

WGPC
WRFC
WAGA
WATL
WERD
WCB
WBBQ

WRDW
WGRA
WDAK
WGBA
WRBL
WBLJ
WDWD
WFPM
WBML
WMAZ
WSAV
WTOC
WSFT
WLET
WAYX

Idaho

KDSH
KGEM

Illinois

WBYS
WROY
WDWS
WBBM
WSOY
WNMP
WLDS
WGGH
WMOK
WQUA
WIRL
WMBD
WTAD
WNBK
WCVS
WTAX

Indiana

WTTS
WG8F

WFBM
WIOU
WJVA
WKBY
WBOW

Iowa

WOI
WMT
KSWI
WOC
KRNT
WHO
KDTB
KFJB
KGLO
KWPC
KCOM
KAYL
KXEL

Kansas

KGGF
KGNO
KVCB
KOAM
KFBI

Kentucky

WKIC
WLAP
WKYB

Louisiana

WIBR
WJBO
WLCS
KLFY
KVOL
KLOU
KNOE
WDSU
WWL

KWKI

Maine

WABI
WGU
WLBZ
WCSI
WGA

Maryland

WJEJ

Massachusetts

WEEI
WSA
WEIM
WOC
WTA

Michigan

WFD
WTA
WGF
WJEI
WOC
WMI
WKZ
WDM
WSC

Minnesota

KDA
KYS
WCC
WPB
KNU
WCA
KRO

Mississippi

WGI

on each station whether it subscribes or not.

Ken Baker's success in organizing a service which most observers last spring had relegated to limbo status is big news for advertisers and agencies. They have been eagerly awaiting new BMB-type figures because those from 1949 are now considered obsolescent—though agencies are still using them.

SPONSOR surveyed agencies extensively, found a unanimity of longing for new coverage figures. But, warned one chief timebuyer, "don't let people get the impression that BMB-type figures are the end-all of timebuying. They're just the circulation factor."

Agency timebuyers and account executives said that BMB-type data were important for three basic reasons:

1. They make buying spot radio more efficient, allow matching of coverage to product distribution.

2. BMB-type figures show how many unduplicated families a network delivers in each area. This information becomes increasingly important as advertisers turn to split networks, in keeping with more flexible network policy on choice of stations.

3. Fair apportioning of a co-op campaign's costs among distributors and dealers is made possible with BMB-type data, is virtually impossible

without it.

The questions and answers which follow will cover uses of the BMB-type data as well as other essential facts and figures for advertisers and agencies.

Q. Why was it necessary for a private organization to replace BMB?

A. Despite the fact BMB No. 2 (vintage 1949) was rapidly becoming obsolescent, NARTB last spring pigeonholed proposals for a new measurement. Too many stations opposed a new one, its board members felt—especially because it was feared television had cut coverage of many stations. Since nothing could be done within the industry, Ken Baker decided to resign from NARTB and operate a coverage measurement privately.

Q. How is Baker's new organization financed and operated?

A. Backer of Standard Audit and Measurement Service, Inc., is Michael R. Notaro, owner of Statistical Tabulating Company, probably the largest firm of its kind in the world. He has the major financial stake in the firm, though giving Baker a free hand in its operation.

The office staff consists of only three people, Baker and two assistants who are also BMB alumni, Margaret Brown and Frederica Clough. All are housed

in one room in the New York office of Statistical Tabulating Company at 89 Broad Street. When additional personnel are needed, they can be drawn from Statistical's personnel pool, working for the duration of need only. Thus operating expenses can be held to a minimum. In contrast, the old BMB operated out of an expensive Park Avenue office, at one time had two \$25,000-a-year executives and a staff of five in the \$5,000 to \$10,000 bracket plus their assistants and secretaries. Baker estimates his overhead is less than 20% of the old BMB.

Q. How much will Ken Baker's Standard Report cost agencies?

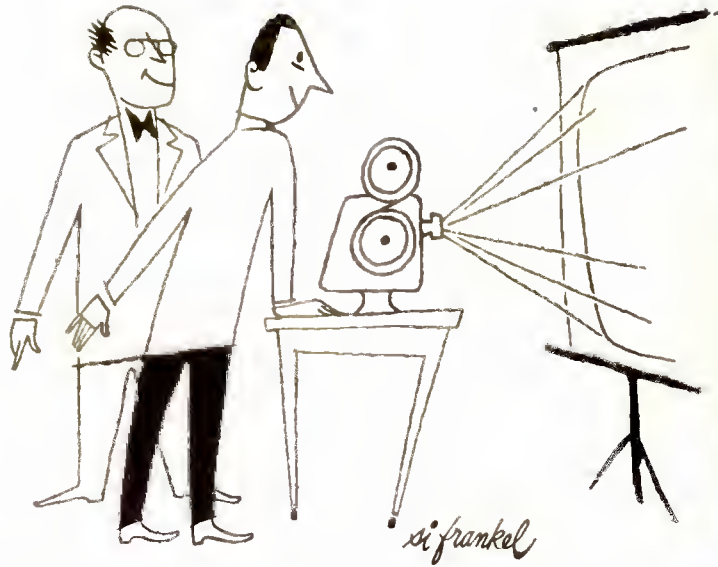
A. One set of Standard Report data on subscribing stations will be furnished to agencies without cost. Additional sets of data on subscribing stations will be available at a nominal fee, probably \$85. Information on non-subscribing stations will be available as well, but agencies will have to pay for it. It would cost an agency \$50 for data on a station with a 10,000 or less weekly audience. Data on a station with 3,000,000 or more listeners weekly would cost \$425. High price of the non-subscriber data results from the fact that the information is avail-

(Please turn to page 93)

PF ZF	KRTN	KSJB KCJB	WISL WNAE WWPA	KALB KFDM KTRM KBST KTFY KDET KCTX KCLE KIVY KRLD WFAA KDSX KDNT KROD WBAP KGAF KCTI KCLW KINE KLTJ KFYO KTRE KCRS KOSA KPLT KGKL KTXL KONO KTSB KCNV KRGV KFDX KTRN	Virginia WBLT WCYB WDVA WFVA WSVA WLVA WWOD WRAD WMBG WRVA WDBJ WSLS WHLF
ouri AL MO WM MO BC EO OX	New York WMBO WKRT WGVA WWSC WHCU WJTN WMSA WCBS WLNA WEOK WGY WSYR WTRY WWNY	Ohio WHKK WTRF WKRC WLW WBNS WHKC WONW WJER WFIN WJEH WIMA WLOK WCLT WPAV WLEC WKBW WHIZ	South Carolina WAIM WANS WBSC WCOS WMSC WNOK WDSC WAKE WESC WFBC WMRC WSNW WORD		Washington KOMW KWSC KHQ KXLY
tana HL F B JM EZ VO	North Carolina WABZ WLOS WWNC WFNS WBT WSOC WFAI WFIW WFNC WPIG WCOG WHKY WIRC WFTC WPTF WCRT WRRF WMFD WGTM	Oklahoma KHHW KNOR KOMA KTUL KSIW	South Dakota KOTA WNAX		West Virginia WEPW WAJR WOAY WBTH
aska EL WH OW EB		Oregon KOAC KERG KUGN KGON	Tennessee WDEF WDOD WTJS WETB WJHL WKPT WREC WLAC WSM		Wisconsin WBEL WEAU WRFW WBAY WKTY WIBA WISC WOKY WNAM WAUX
mpshire MOU NE MUR JTW YNH		Pennsylvania WBVP WCNR WDAD WPAM	Texas KRBC WKWC KFDA KGNC	Utah KSUB KVNU	
Jersey PG DN VBZ	North Dakota KDIX			Vermont WCAX WDEV	Wyoming KVOC
Mexico ER A					

S BALLOTS HIT MAIL 1 MARCH, EACH WITH COMB PREMIUM. ROWS SHOW NUMBER OF MAILINGS NEEDED TO COMPLETE STUDY





METHOD Agency representatives increase TV lineups for clients by (l. to r. in cartoons above): showing kinescope of show; making pitch based on guest stars; personal salesmanship stressing show's virtues; phoning stations periodically to resell managers

The agency traveling salesman: he clears TV time

Scramble for program periods in tight markets demands personal visits

TV Station relations, once the exclusive province of the networks, has now become a major concern of advertising agencies as well. Prompted by network television's greatest bugaboo—the limited number of station availabilities, particularly acute in the 41 one-station markets—traveling representatives have become a necessary adjunct to many of the leading ad agencies.

Because a national advertiser's \$15,-

000 or \$20,000 program is wasteful advertising without a national station lineup, agency representatives are visiting stations in markets where the network has been unable to secure satisfactory time clearance. They are building their clients' own lineups.

Kudner Agency built networks of 62 stations for *Martin Kane*, and *Texaco Star Theatre*—(the latter in the days before Berle became "Mr. Television"). Benton & Bowles' *Red Skel-*

ton show is seen in 58 markets; *First 100 Years* is carried by 59 stations. The list goes on and on . . . agencies which have sent personal reps to visit stations have been able to improve considerably on network line-ups.

But in addition to their specific function of station clearance, these good-will ambassadors have been strengthening over-all agency-station relations. Station managers are finally coming to believe that the big-town

How network lineups grew when agency used personal contact

PROGRAM	CLIENT & AGENCY	NETWORK	NO. OF STATIONS AT INCEPTION	CURRENT NO. OF STATIONS*
<i>Beat the Clock</i>	<i>Sylvania—Cecil & Presbrey</i>	<i>CBS-TV</i>	25	34
<i>Big Story</i>	<i>Amer. Cig.—SSCB</i>	<i>NBC-TV</i>	16	44
<i>Crime Photographer</i>	<i>Carter Prod.—SSCB</i>	<i>CBS-TV</i>	18	42
<i>First 100 Years</i>	<i>Procter & Gamble—B&B</i>	<i>CBS-TV</i>	38	59
<i>Kraft Theatre</i>	<i>Kraft—JWT</i>	<i>NBC-TV</i>	7	44
<i>Martin Kane</i>	<i>U. S. Tobacco—Kudner</i>	<i>NBC-TV</i>	19	62
<i>Racket Squad</i>	<i>Philip Morris—Biow</i>	<i>CBS-TV</i>	25	48
<i>Texaco Star Theatre</i>	<i>Texaco—Kudner</i>	<i>NBC-TV</i>	7	62

*The figures represent only total number of network stations; the table does not attempt to indicate the extent of improvement in kinescope time—effected at almost every station where personal contact was made. Conversely, in some instances factors other than agency effort may have been significant.

RESULTS

Alert agencies have been able to add as many as nine to 55 stations to program lineups (see figures above). A program's popularity, of course, is major factor in determining number of stations it can clear. But agency salesmanship can tip scales

agency consists of more than 14 vice presidents and 44 file cabinets.

The people doing this station relations job are for the most part, not members of a new department, but rather timebuyers, account executives, radio and TV vice presidents.

Though the personal representative is concerned primarily with that nebulous matter, good will, his greatest headache is clearance. Here's why:

1. The station is being offered more programs than it has time available for, especially in markets of less than four stations.

2. Local programs jingle the cash register louder than net programs, because the station keeps most of the billing instead of receiving only the one-third share for carrying a net show.

Until years after the freeze is lifted and many more stations are on the air—enough for all the networks—there can be no complete solution. The William H. Weintraub attitude toward this approach is that agency station relations men are “not the single answer to clearance, but rather one more

agency service. It is a technique to aid the nets in a cooperative venture.”

Here is the general feeling around the agencies with regard to clearance:

Personal representatives can accomplish a good deal by sitting down with

a station manager and talking over his individual problem. But managers do not want to be told how to run their stations. They resent pressure and any high-handedness. If an agency
(Please turn to page 64)



R & R's Tom Slater prepares for trip. Kinescope is important means of selling show to stations



NEW YORK CENTRAL MORNING MEN

To avoid TV's impact, NYC uses daytime spot shows like WNBC's "Bob & I"

Highballing with radio

N. Y. Central for

early-a.m. in 1950; now it's standard



Four of 11 morning shows that sell NYC: (l. to r.) WTAM's Miltner, WNEB's Larson; (bottom) WBBM's Conway, WCKY's Underhill

spot Hard-pressed by rising expenses and government-fixed revenues, the nation's railroads today have a life-or-death selling job on their hands, yet seldom enlist broadcasting's aid in doing it.

This has happened because railroads generally don't know how to go about advertising themselves on the air. Nationally, the *Railroad Hour* (NBC-radio) of the Association of American Railroads does a good public relations job for railroads. Its mission, however, is more to create good will than to sell tickets for specific trains.

A few railroads *do* have air campaigns which help to boost their passenger traffic, long the 30% difference

SPONSOR

between "breaking even" on freight traffic and "getting ahead" for most lines. But it takes a good advertising memory to recall that the Milwaukee Road, the New Haven (for its "Show Trains"), the Chicago and North Western, Boston & Maine, Lackawanna, Rock Island, Frisco Lines and Great Northern to name most of the more air-minded are selling their travel facilities in radio and television.

However, one railroad, the busy, bustling New York Central, is causing a good deal of interested comment these days in railroading circles. For New York Central is doing today what few railroad admen think can be done: a real selling job with radio.

In nearly a dozen of the nation's largest cities, the public's fondness for tumbling out of bed in the morning and snapping on its favorite radio "wake-up" show has proved a real passenger revenue-builder. This has been true for over a year for New York Central, an \$807,000,000-annual business in 1951.

NYC's formula is virtually unique in railroad air advertising. About 12% of 1952's \$1,300,000 appropriation—in addition to NYC's share of *Railroad Hour's* costs—goes to sponsor program segments of 11 of spot radio's top-rated "morning men" in as many cities. The campaign is unique both in its formula for giving local-level airselling a really "local" approach, and in its

results in actual ticket sales.

These are the stations and "morning men" that New York Central uses. About half of the shows are on a Monday-Wednesday-Friday basis, the rest are on a five-times-weekly basis. Time segments range from five minutes up to 15 minutes, but all are aired between the hours of 7:00 a.m. and 8:15 a.m.

New York Central's Daytime Spot Radio Programming

City	Station	Host
Boston	WBZ A	Carl De Suzzo
Buffalo	WGR	John Lasecki
Chicago	WBBM	Jim Conway
Cincinnati	WCKY	Leo Underhill
Cleveland	WTAM	Jay Miltner
Detroit	CKLW	Toby David
Indianapolis	WISH	Bill Lautkner
New York	WNBC	Bob & Ray
St. Louis	KSD	John Roedel
Springfield	WMAS	Paul Monson
Worcester	WNEB	Paul Larson

Here's what Jim Webster, red-headed and youngish-looking advertising director of New York Central told SPONSOR concerning his use of daytime spot radio:

"Our six years in radio have taught us that morning radio programming is our best buy, from the standpoint of cost and results. After a trial run in Cleveland in 1946, we started using spot radio widely in 1947. We used what a great many other advertisers used—announcements. However, they were service announcements. That is, we linked our selling messages with the "service" of brief weather reports, both to give public information and to make our point that the Central offers top passenger service in all kinds of

weather conditions."

"Once this began to show results," continued Webster, a 20-year veteran of many phases of railroading, "we began to branch into programming as a logical extension of our announcement campaigns, and into a trial run for a year in TV. We have found that we get better results by having a well-liked radio personality do our selling for us than by telling the public directly. In other words, the identification of New York Central with daytime radio personalities along our lines like Bob and Ray in New York, Toby David in Detroit, Jay Miltner in Cleveland and Jim Conway in Chicago, to name just a few of them, has 'personalized' our entire approach. Radio, for New York Central, has become a definite part of our passenger promotion."

Since a sponsor's air efforts are usually only as good as his agency, much credit for New York Central's success goes to its ad counsel, Foote, Cone & Belding. Here, the two executives most concerned with NYC's spot program operations are Harry Frier, the soft-spoken NYC account executive, and Lillian Selb, FCB's well-liked, well-known chief timebuyer.

To Harry Frier's way of thinking, the spot program campaigns of New York Central are a "sort of multiple Arthur Godfrey, brought down to a strictly local level." He had this to say to SPONSOR:

(Please turn to page 72)



THREE AIR-SOLD SERVICES: New York Central excursions, institutional services, and famous trains like the "20th Century Limited"



NAB CONVENTION IN ATLANTIC CITY, 1939: LINNEA WITH REGGIE SCHUEBEL, WYATT & SCHUEBEL; OWEN F. URIDGE, WQAM, MIAMI

What every young timebuyer should know

Linnea Nelson, year after retirement, gives pointed advice in an exclusive to SPONSOR

over-all *A characteristic of retirement is the ability to appraise with unalloyed objectivity and candor the field, the work, and the people to which you have been attached for the major part of your life. About a year has gone by since Linnea Nelson, dean among timebuyers, closed out 24 years of service with J. Walter Thompson. That year has had its full*

measure of activity what with a husband (out in Babylon, L. I., she's known as Mrs. William H. Kleinhans), home, and civic affairs. It has also allowed for the mellowing of thoughts and opinions that come with looking backward. Among the honors accorded Miss Nelson when she retired was a scroll from the Advertising Club of Washington which made special note

of the fact that the starting point of her rise "in the highly competitive advertising industry" was as a temporary typist. In the light of this biographical fact and with the belief that Miss Nelson's experience must contain much that can be helpful to others, SPONSOR asked Miss Nelson for what would be her advice to the younger set in, and those aspiring to be promoted to, the



JOSEPH KATZ; TED FISHER, PEDLAR & RYAN

business of timebuying. Overcoming an initial hesitance to do it because of what she termed her "ex status," Miss Nelson prepared the following comments exclusively for SPONSOR:

* * *

With the growth of the broadcasting industry an almost endless supply of timebuyers will be necessary. Of course, not everyone wants to be a timebuyer, and not everyone who thinks he or she wants to be has the ability. Too many who work toward timebuying positions do so merely in the hope that it will be a fast stepping stone toward something else and therefore behave as though they are with it

only temporarily. That's not good for the business and the sooner these folks are moved out of timebuying, the better it is for themselves, other timebuyers, and for the agency and its clients.

Try to think in terms of being the best possible timebuyer, heading up the best possible timebuying department. As the business grows so grows the timebuyer.

Timebuying is a business of ideas, people and detail—everlasting detail—and you learn to like the last because of your love for the first two! But as your job grows, and, assuming you grow with it, you will have more people working with you on whom you may unload much of the detail. Always remember that hanging on to too much detail, if you have the opportunity to transfer it, hampers your own progress. This lack of ability to transfer some of the load is what automatically prevents many from progressing.

In many businesses the pioneers had the toughest job, but not so in broadcasting. With the growth of the business, complexities have arisen that were not even dreamed of in the early days—legal, business competition, research, ethics—scores of problems that make the newcomer wonder how long it will be before he or she dares to accept the responsibility of signing that sheet called the contract. All this means that today these people must apply themselves diligently and learn faster in order to keep up with the more seasoned buyers who are frequently "shopping" for the same schedules that the former want for their clients.

In timebuying it is very important to make people like you. Believe it or not, you don't have to like everyone you work with or do business with—but, if you try, you will find something, even if some small thing, in every person with whom you come in contact that you can admire and respect. And that is the thought you want to bear in mind when doing business with that person—to a point where he or she is respecting your attitude, ability and intelligence. You are in a competitive business, and you want Joe Doakes, who may not be the best and most lovable salesman in the world, to give you a crack at some availabilities or information before he goes across the street to another buyer.

Give the salesmen an opportunity to tell their stories, but don't devote the entire day to this, to the exclusion of



1941: Linnea brightens CBS party



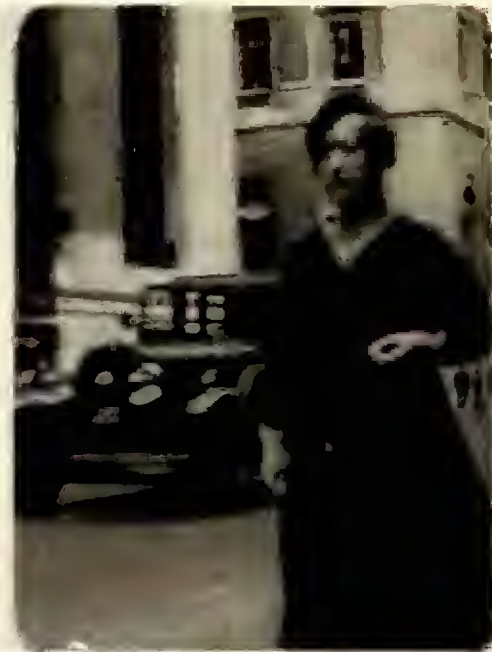
1943: Linnea breakfasts with NBC



1944: Linnea and Anne turn native



1945: Linnea flits to WLEE



LINNEA ON HER WAY TO WORK IN 1932, YEAR SHE BECAME A TIMEBUYER. SHE STARTED AS HOWARD MEIGHAN'S SECRETARY.

other work on your accounts. It will help if you advise the salesman how much time you have, and keep within that time.

Be a good listener and don't be afraid to ask questions. But listen first, for the answers may develop during the presentation, so that you don't have to ask questions too soon and indicate too much lack of knowledge on

your part. It always pays to do a lot of listening. Be cautious about belittling the presentation in the presence of the presentation giver, and certainly not to the point where he will be inclined the next time to give his presentation directly to the client, without consulting you. (Remember, the medium is paying the customary 15% agency commission!)

Learn to know your account executives so well that you can anticipate their questions, and bear these questions in mind whenever you listen to a sales story.

Remember, that very often the salesman is so enthusiastic about what he is selling that he's concerned solely with making a sale rather than a sale to the right client. It is your business to think of the sales presentations in relation to your clients' needs.

Don't always wait for the account executive to come to you with a request, but learn what you can about the accounts and pass bits of information along to your department head or account executive, or both. Although you are a buyer to those outside your organization, you are both a salesman and an educator within.

Don't sell broadcasting short. You run into situations where you'll be told how many announcements to buy and on what stations and how much money. But do everything possible to avoid buying a "skimpy" campaign that you know very well will not do a selling job for the product.

So often these requests by both clients and account executives are made in the form of "trying a test," and more often than not the results of an inadequate schedule are too poor to warrant either an expansion or a continuation of a campaign. It takes a bit of nerve to sit in on a plans meeting and say, "I'm sorry, but that's not enough money to do a job in radio or television, and perhaps you'd better just add it to your newspaper campaign." The first reaction of the

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Linnea Nelson's tips to timebuyers

DO!

- 1 Give the salesman a chance to tell his story, and don't belittle his presentation because the next time he might make it to the client direct.
- 2 Develop the knack for transferring detail when the opportunity presents itself, because the lack of this ability can act as a roadblock to personal and office progress.
- 3 Do all you can to sidestep buying a "skimpy" campaign, especially when you know the proposed budget will not do a job for the product.
- 4 Maintain at all times good faith in your dealings with stations and networks; if you let yourself be pressured into doing something not above par or "tough" it can hurt your organization the next time around.
- 5 Be a complete self-starter, becoming as conversant as possible with all facets of your job and get to know as much as possible about the agency's accounts and all of their background.

DON'T!

- 1 To women timebuyers—Don't be a "female," and don't whine and be habitually coy, or expect special considerations because of your sex. Aim to be taken as an equal.
- 2 Keep from shopping for availabilities until you've got the appropriation. It not only causes unwarranted wear and tear on reps, but prevents them from making an immediate sale.
- 3 Don't be careless about your statements or comments—remember when anything comes from you as a buyer, it's supposed to be official.
- 4 Don't get the impression you're loved only for yourself; you're also loved for your signature on the contract. Also don't tell all, but rather develop an air of knowhow which will help to build your stature.
- 5 On the social level, don't get the impression that your entire department must be invited every place you go and that each one must keep secret where he or she's been.



: Linnea and friend



1948: Linnea visits Hollywood



Linnea sails on Storer yacht



1951: Linnea says farewell



: Linnea plans to go fishing



1952: Linnea lives here

Sponsors urge:

Stop tagging shows as "transcribed"

**"The following program is transcribed" regarded
archaic, costly hindrance by TV and radio admen**

over-all One of the FCC's oldest regulations makes about as much sense today as hanging a "Don't Shoot Buffaloes From The Windows" sign in the club car of the Super Chief. That's the opinion of a growing number of agencies, advertisers, and broadcasters, SPONSOR discovered recently.

This reaction, from the radio-TV director of one of New York's biggest advertising agencies, is typical. Hoping mad, he told a SPONSOR editor:

"That FCC ruling about 'labeling' transcription and film programs as such on the air is just plain archaic. It's based on the out-of-date assumption that 'live' programming is some kind of 'butter' and anything else some

kind of 'margarine' or substitute. It takes no notice of the improvements in transcribing, such as the tape recorder. It ignores the great strides made in the production of TV programs on film. With more and more national advertisers using 'recorded' entertainment on networks and at the local level, this law is nothing more than a drag on the efficiency of the medium."

The ad manager of a firm whose radio show, formerly live, is now aired weekly from tape recordings, approaches the problem from a slightly different tack. He stated:

"Who is the Federal Communications Commission protecting with its transcription law? The networks and

What radio and TV audience thinks of e.t. and film shows

1 Public preferences: transcribed vs. live radio*

"More enjoyable"	6.9%
"Equally enjoyable"	48.0%
"Less enjoyable"	45.1%

*Source: Three Schwerin sessions, March 1947

3 Recognition of whether radio shows are live or e.t.*

Correctly identified	60%
Incorrectly called Live	34%
Incorrectly called Transcription	6%

*Same source as No. 1

2 Public preferences: live vs. live TV*

"More enjoyable"	6.3%
"Equally enjoyable"	45.5%
"Less enjoyable"	48.2%

*Advertest Research study, January 1952

4 Recognition of whether TV film show is film or live*

Recognize as film	Alan Young	Ed Wynn
	42.2%	27.1%
Did not recognize	57.8%	72.9%

NOTE: Both programs aired in N.Y.-N.J. area
*Advertest Research study, May 1950

1922

Old WOR photo shows antique recording methods which caused 1922 government ban on e.t.'s, later modified to 1932 law

Fairfax M. Cone

President, Foote,
Cone & Belding



"Obviously some of the restrictions by the FCC on radio and television are right and justified. Some others, on the other hand, are archaic and should be erased from the books or amended. The 'by transcription' requirement is one of those that seems to belong in the latter category.

"It is hard to see how public interest is served by this requirement in radio. I am also concerned because television has fallen heir to the same sort of thing, so far as TV films are concerned.

"The implication that the showing of a film on TV is somehow less desirable than live broadcast, seems to me absurd. Many of the finest things on TV can't be done live. They have to be film. As TV broadens its field, this will probably be even more true.

"Under the circumstances, I hope the rule will soon be rescinded that makes it mandatory to 'tag' every 'mechanically reproduced' air show."

advertisers? Not today, with something like one-third of radio's commercial network shows being aired in part or entirely from transcriptions, and with several top-rated TV shows from films. Radio and TV stations? Hardly, since they've borne the brunt of that ruling for years, and would like very much to get rid of it. The public? Perhaps, but I doubt it. Transcription and film quality is so good that the public can't tell 'recorded' from 'live' programs today in most cases. Continuing the law in its present form means that the public's enjoyment of many a good show is dampened, and nothing is gained."

Hot words? Maybe. But SPONSOR researchers heard similar complaints, over and over again, while interviewing leading admen for this report.

The focus of the controversy is familiar to everyone in the business of broadcast advertising. It's the Federal Communications Commission ruling, drafted in 1932 by the FCC's predecessor agency, which causes all transcribed and tape-recorded programs in radio, all film or partly-film programs in TV, to be identified clearly on the air. This tag is given, with no monkey business allowed by FCC, usually at the beginning and end of each show that's not completely "live." Here's how the FCC summarizes its rule in its published regulations:

"A licensee shall not attempt affirmatively to create the impression

that any program being broadcast from mechanical reproduction consists of live talent."

To many an advertiser, the controversy that has simmered around this ruling may seem to be without meaning, and rather like a discussion of some of the nation's more humorous "forgotten" laws. However, SPONSOR learned that the FCC regulation, far from being an obscure "blue law," is an active topic in more and more advertising discussions.

Objections by admen to the FCC's rule split, more or less, into two main categories:

1. Complaints based on the historical development of the law, with many admen saying that the law is "unrealistic" in the light of performance quality of transcriptions, tape recordings, and films today.

2. Objections based on the public's known attitudes toward entertainment which is pointedly identified to them as "canned" (see charts, opposite page) and the corroding effect of public "negatives" on the advertising and rating efficiency of programing.

Oddly enough, the recent griping has had but little effect on the Federal Communications Commission itself, case-hardened by years of frontal attacks on its law by various industry segments. A discussion of the subject by SPONSOR with George Gillingham, a public information official of FCC, produced the following statement:

"Yes, the FCC is aware that the quality of radio transcriptions, tape recordings and TV film programs has improved greatly in recent years. But, we have no present plans to review the matter. For one thing, we're too busy these days with television matters such as the lifting of the 'freeze.' We still feel that the public ought to know when it is listening to some form of 'recorded' entertainment."

In other words, the FCC today still makes a distinction between "mechanical reproduction" and "live" shows. On the recorded or "second best" side is everything from the disk jockey with his rack of popular records, to such blue-chip network "taped" shows as *Bob Hope*, *Duffy's Tavern*, *Richard Diamond*, and *Bing Crosby*.

There's no attempt by the FCC to separate \$30,000 non-repeating tape-recorded Crosby shows where the use of tape is merely a facility from a 75¢
(Please turn to page 82)



1952

U.S. Tobacco glamorizes the dealer

Tobacco shop is focal point in Martin Kane AM and TV

dramas. Shows are major factor in sales increase of \$4,000,000 for 1951

over-all The United States Tobacco Company has come the closest of all national air advertisers to achieving the ideal in advertising efficiency—namely a program which is virtually all commercial and still a pronounced click with an audience. For U.S.T.'s *Martin Kane* detective dramas on both radio and TV are actually built around a commercial—a tobacco store setting.

This smartly-contrived shop (see picture) has (1) created for TV advertisers in general an imaginative example of how to integrate point-of-sale with the program, (2) lent dignity and personalty to the products' purveyors, and (3) provided a showcase for the sponsor's broadly diverse line of tobacco products and brands, resulting in a steady upsurge in sales.

The central figure in the commercials is a retired police captain, who is the proprietor of the shop. This same "dealer" participates as well in *Martin Kane*'s adventures—a transition that is as acceptable as it is smoothly performed.

Until recently, virtually all of the customers portrayed on the programs' tobacco shop were men except for spe-

cial promotions like Father's Day and Christmas. But this fall, U.S.T. added two new products, Sano and Encore cigarettes and added to the effectiveness of the commercials by having women shown buying the products in the tobacco shop. Sano, a denicotinized cigarette, is the first of its type to be pushed nationally.

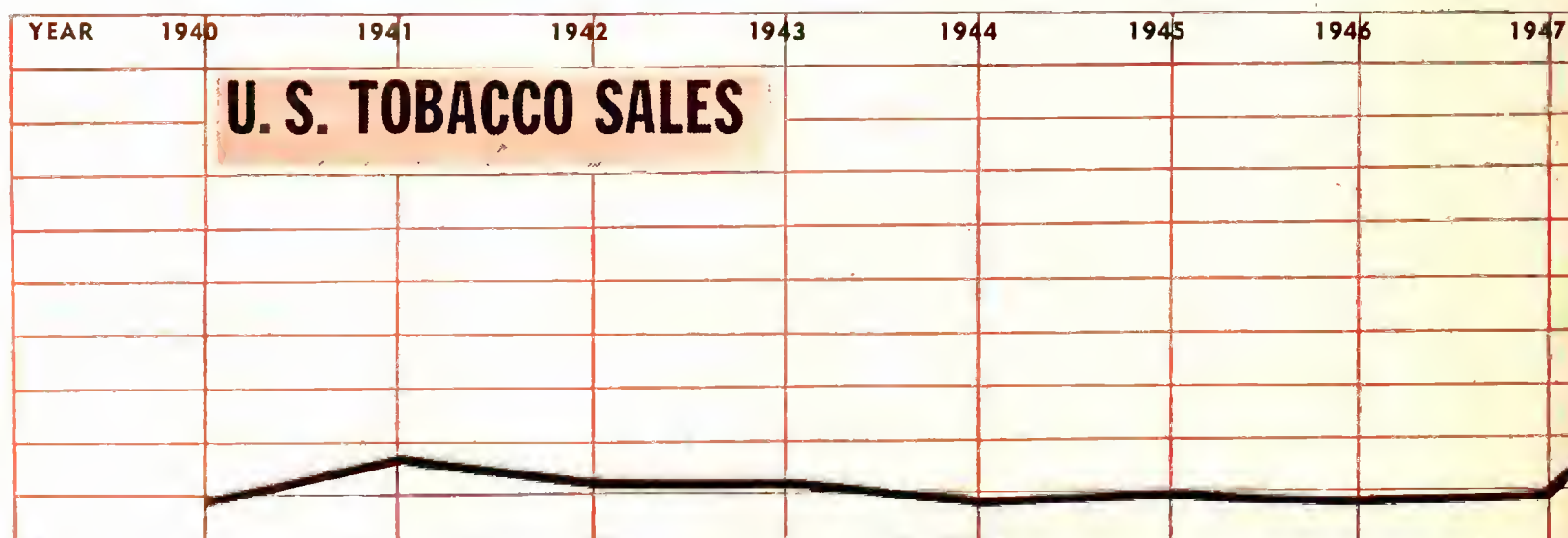
As for effectiveness, U.S.T. products sold so well last year that the firm is well ahead of the industry's average increase in sales, largely as a result of the *Martin Kane* shows. Although Encore and Sano have only been on the air since July, sales of both cigarettes as well show the successful impact of the radio-TV tobacco shop format. Though the company is hesitant about releasing figures, it's known that they're having difficulty in meeting cigarette demand.

The over-all rise in net sales of U.S.T. for 1951 over 1950 is 18.5% for the first nine months of '51, and at the rate the company has been proceeding, final figures for the past year will put the annual sales total at about \$27,500,000, SPONSOR estimates. This includes the sale of smoking and chewing tobaccos, snuff, cigars, and cigar-

ettes; sales show a marked increase over the industry averages, compiled by the U. S. Government from the sale of excise stamps. Government comparisons of 1951 sales over 1950 yield an industry average of plus 5.41% for cigarettes; plus 3.55% for cigars; and a drop of —3.46% for smoking and chewing tobaccos.

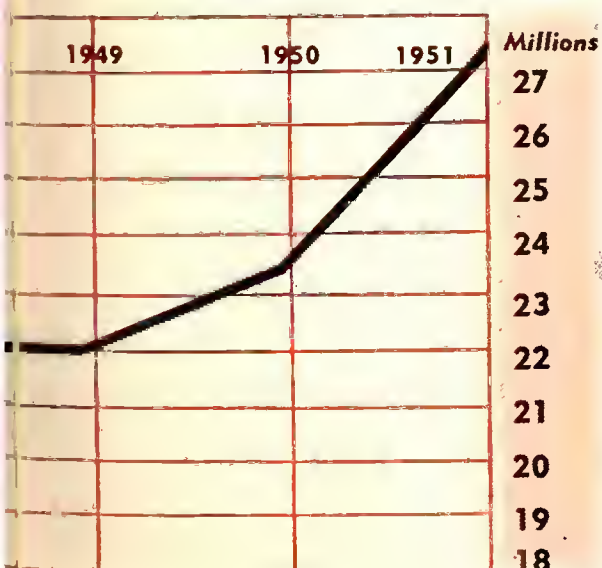
The U.S.T. increase in sales has led to an increase in the advertising budget, with the '51 budget set at approximately \$2,250,000, about 12½% greater than that of 1950. Of this budget, 85% of the money is ear-marked for radio and TV, with the company using network radio and TV, AM spot programs in special markets, and a two-month spot TV announcement campaign last summer (on the same 62 stations which carry the *Martin Kane* show).

The greater part of the budget goes for the *Martin Kane* shows, with the 1951 AM time total set at \$511,730, and a production cost of approximately \$182,000, for a 52-week broadcast schedule each Sunday over NBC (4:30 p.m. E.S.T.). The estimated costs for the TV time and talent are \$797,385 for time and \$540,000 for production.





MARTIN KANE AM-TV SHOWS GET BULK OF AD BUDGET. LATEST PRODUCT BEING PUSHED IS SANO, DENICOTINIZED CIGARETTE



Since the TV program took a seven-week hiatus last summer, these costs are for 45 weeks. (There was no radio hiatus.) Weekly, the AM production nut is \$3,500 and TV is \$13,500.

The radio costs in 1951 were about \$132,000 less than in 1950 due to the lowering of net rates, but this saving was offset by a jump of \$403,000 in TV costs. During the past two years, U.S.T. has not advertised in magazines, and the newspaper space has been negligible, amounting to only an estimated \$54,000 annually. Farm newspaper advertising for Model was \$90,000 during the past year.

These figures do not include outdoor advertising, which the company participates in for its number one snuff product, Copenhagen, nor do they include the 20 across-the-board 15-minute broadcasts for snuff products in Southern markets, or the two-month TV announcement campaign last summer. The remainder of the budget goes for point-of-sale merchandising, direct mail, posters, and displays.

The radio and TV expenditure accounts most heavily for the financial success of U.S.T. since the firm has been on the air since 1933 with the ex-
(Please turn to page 88)



FIRST PRIZE: WIOU WORKED PROMOTION INNOVATIONS ON TRADITIONAL MIKE & IKE FEEDING CONTEST (SEE BOX RIGHT)

How Purina profited by farm station contest

**Over 50 entries from outlets carrying
Ralston-Purina programs provide sponsor with
merchandising ideas, good will**



Farm radio, to most of the air advertisers who use it, is simply a useful and result-bringing advertising medium—period.

All too seldom do farm air sponsors ask themselves questions like these:

"Am I helping to develop new farm radio techniques?"

"How can I bring my dealers and farm stations closer together?"

"What am I doing to build more farm radio listening?"

If you were to put questions of this sort to the average farm radio user, chances are you'd get a blank look, and a response that might be: "Why should we concern ourselves? After all, that's a station problem."

Not so in the opinion of Gordon M. Philpott, the tall Canadian-born advertising director of one of farm radio's pioneers, Ralston Purina Company.

The "let-George-do-it" attitude also doesn't sit well with admen like Jack Leach, executive of the Gardner agency, Ralston's ad counsel, or with Maury Malin, Chow advertising manager.

By concerning itself intensively with what might seem purely a station problem, Ralston Purina has found that there's a real pay-off in sales, promotion ideas, and station good will. Clear proof of this is to be found in the results of Ralston's "Purina Farm Radio Promotion Contest," which wound up recently in a blaze of checkerboarded glory.

The contest offered a handsome prize list to stations doing outstanding promotion jobs for Purina between 1 October and 15 December of last year. Nearly 50 stations of all sizes vied for prizes ranging from a snappy Plymouth station wagon to portable tape recorders. Judging wasn't easy, either, since there were at least 15 finalists.

In many ways, the contest was Ralston's way of saying "thank you" to farm radio. There's good reason for gratitude on Ralston's part. For nearly 30 years, radio has sold countless red-and-white sacks of the farm feeds known to Ralston customers as "chows." Today, Ralston is itself thoroughly sold on farm radio.

The giant feed-and-cereal firm spends about 50% of a \$1,500,000 Purina ad budget in a long and varied list of farm programs on nearly 500 radio stations. Results from these shows can be summarized by the fact that Ralston Purina is far and away

the biggest thing in the U. S. farm feed industry. Ralston actually has long played the interesting role of a sponsor who is one of radio's biggest boosters.

For instance, two seasons ago in a speech before a group of farm radio directors in Chicago, Gordon Philpott stated:

"I believe radio executives are just starting to wake up to their most important asset, their most potent hedge against television—the farm audience."

Ralston does a great deal on its own to "wake up" radiomen to the potentialities of farm radio, and the "Purina Farm Radio Promotion Contest" is just the latest example.

Take the matter of "station relations." Ralston, not content to be in contact with its long list of farm stations purely by the normal agency timebuying channels, has a new technique. On the Ralston agency's payroll as a specialist in farm radio is easy-going Marshall Smith, formerly assistant farm director of Tulsa's KVOO. Smith is constantly on the go, swapping stories with farmers, Purina dealers, and farm broadcasters.

Said the farm director of a big Midwestern station to SPONSOR: "I don't feel that I'm talking to a big agencyman when I talk to Marshall Smith. He's the kind of guy who talks my language, and knows my problems."

Ralston also works closely with the International Association of Radio Farm Directors, often has one or more of its executives or agency men sitting in at IARFD meetings and conven-

WIOU 1st prize campaign was vari-faceted

All WIOU promotion for Purina was built around "Mike & Ike" pig-feeding contest. The buildup included:

- 1 Banquet for Purina dealers
- 2 Dealer meeting broadcasts
- 3 Outdoor signs
- 4 Mailing to dealers
- 5 Personal calls on dealers
- 6 Pigs toured in district
- 7 On-the-air announcements
- 8 Newspaper advertising
- 9 Tapes of pig contests
- 10 Pet contest for kids

tions. The theory behind this—and it seems to work—is that farm radio clients and broadcasters should meet as often as possible to discuss problems. Through such efforts, Ralston has achieved a sort of folksy, friendly relationship that's rare in broadcast advertising.

The warm feeling that most farm broadcasters have for Ralston Purina is, in large part, the reason for the general excellence of the entries submitted in the firm's radio promotion contest.

(Please turn to page 91)

SECOND PRIZE TIE: WEAM SPECIALIZED IN POSTERS, STUNTS; WFBM RAN A PIG GIVEAWAY WITH AID OF ITS TV OUTLET





today[”]

7-9 AM EST

the TV program that is changing the habits of the nation

20,000 mail requests from an advertiser's announcement at 8:20 AM

in the morning . . . and among these requests to Dave Garroway for a free issue of Kiplinger's "Changing Times," thousands of statements that people are actually changing their living habits to watch "Today."



"You certainly started the day in this household with a smile . . ."

CHESTER, NEW HAMPSHIRE



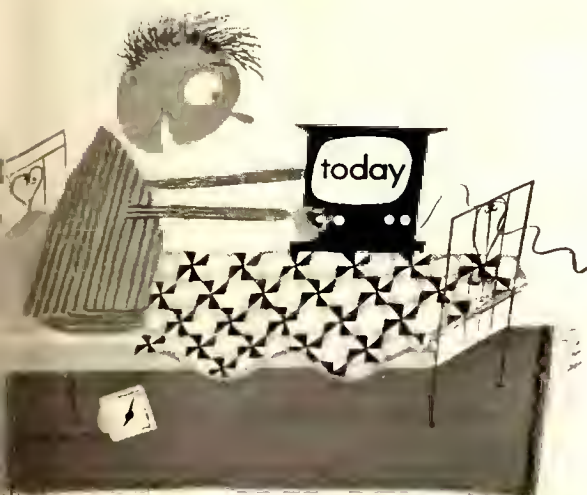
"I flew to the TV . . . to dress, of all places, in the dining room! . . ."

BROOKLYN, N. Y.



"Enjoying firsthand news—neglecting the wash! It's worth it! . . ."

WALLASTON, MASS.



"the pleasantest and most interesting 'waker-upper' I've ever seen . . ."

EASTON, PENNSYLVANIA



"glued to my TV set—as I have coffee on the floor . . ."

NEW YORK, N. Y.



"are two old folks, 74 years . . . just care-ers on a farm . . . we'll be there each A.M."

SOUTH LINCOLN, MASS.

"TODAY" IS NETWORK TELEVISION FOR A SONG

MARKETS are reached on a national scale, with 30 stations already taking the show live.

RESULTS start the day your first commercial hits the air and is seen by the entire family, before the shopping day begins.

PRICES start as low as \$2,200 for time and talent.

NBC television

30 Rockefeller Plaza, New York 20, New York

A Service of Radio Corporation of America

CHINCHILLA FARM

SPONSOR: E. J. Donovan

AGENCY: Alan Lane

CAPSULE CASE HISTORY: *Donovan, a chinchilla breeder, sponsors Fur Fun, a 15-minute once weekly program. His aim: to increase sales of chinchillas for breeding purposes. When his program started (\$422.50 a show) Donovan had two retail outlets. After nine shows Donovan opened seven new stores to take care of increased business; sold 72 pairs of chinchillas at an average price of \$1,000 a pair; had more than 1,000 sales leads.*

KNXT, Hollywood

PROGRAM: Fur Fun



**TV
results**

FREE OFFER

SPONSOR: Dishmaster Dealer

AGENCY: Direct

CAPSULE CASE HISTORY: *The local Dishmaster dealer wanted to spur sales by means of home demonstrations. To achieve this, an announcement on Cactus Pete, a children's show, mentioned a free gift for the kids. The stipulation: mothers permit a home demonstration of the appliance. The first two announcements, \$67.50 each, brought 204 requests for the gift. For Dishmaster salesmen it meant 204 leads, potential sales.*

WLW-D, Dayton

PROGRAM: Cactus Pete

BEVERAGES

SPONSOR: Beverages By Hammer

AGENCY: Ted Bernstein

CAPSULE CASE HISTORY: *Hammer's once-weekly participation on the Ted Steele Show combines a live pitch by Steele with a 30-second film showing its bottling of beverages. Sales stimulant at the close of commercials is the mention of a different Hammer distributor each time. As a result of Hammer's \$150 expenditure, the agency says 1951 sales are up 15% over 1950 and individual distributors report marked increases after TV mentions.*

WPIX, New York

PROGRAM: Ted Steele Show

STORM WINDOWS

SPONSOR: Sell-Ur-Self

AGENCY: Direct

CAPSULE CASE HISTORY: *The product, comparatively high priced, is storm windows (average sale \$250). Constantly seeking new customers, Sell-Ur-Self runs one-to-three-minute live product and installation demonstrations. In four months on TV, \$900 weekly, sponsor increased sales 600% over and above his pre-WATV mark. Further, this Nutley, N. J., firm, because of continued sales increases, has quadrupled its original sales staff.*

WATV, Newark

PROGRAM, Feature Films

CHILDREN'S PAJAMAS

SPONSOR: D. H. Holmes Ltd.

AGENCY: Direct

CAPSULE CASE HISTORY: *D. H. Holmes promotes a variety of "specials" and sales items through TV. During a recent Sunday night sponsorship of Kiernan's Kaleidoscope, Holmes mentioned children's cotton pajamas at \$1.29 a pair. The next day Holmes sold out its original stock of 50 dozen and had to turn customers away until they could reorder. This meant a minimum sales gross of \$774 for one of many items sold on the \$160 weekly show.*

WDSU-TV, New Orleans

PROGRAM: Kiernan's Kaleidoscope

COOKIES

SPONSOR: Bowman Biscuit Co.
of Texas

AGENCY: Ball & Davidson

CAPSULE CASE HISTORY: *Bowman utilized a series of live two minute participations to sell its Mayfair cookies in the Ft. Worth-Dallas area. Cost: \$50 per participation. In a few months, more cookies have been sold than ever before in a comparable period. J. J. Sanders, Bowman vice president, adds: "Television's impact can be measured by the many grocers who have commented that customers say 'I saw it on television and it looked so good.'"*

WBAP-TV, Ft. Worth

PROGRAMS: What's Cooking?
and Playtime

RECIPE BOOKLET

SPONSOR: Borden Co.

AGENCY: Young & Rubican

CAPSULE CASE HISTORY: *Borden's Eagle Brand condensed milk recently spotted a 35-second commercial on Treasury Men in Action, the weekly Borden's Instant Coffee show on NBC-TV. Eagle's aim: to feature a Borden developed recipe, magic chocolate truffles; offer a copy of Eagle Brand Magic Recipes. Thus it hoped to stimulate condensed milk usage. As a result of the recipe booklet mention, Borden's pulled over 8,000 requests in the first day's mail.*

NBC-TV, New York

PROGRAM: Treasury Men in Action

Hon. J. Caleb Boggs
U. S. Representative

J. Donald Craven
Delaware OPS Enforcement Officer

Dr. Gerald A. Beatty, Pres.
Delaware Anti-Tuberculosis Society

Hon. J. Allen Frear, Jr.
U. S. Senator

MAY WE QUOTE YOU?

William P. Frank, columnist
Wilmington Morning News
Mary Elizabeth Power, reporter
Journal-Every Evening
John J. Kerrigan, editor
Sunday Star

Dr. Floyd I. Hudson, Secy
State Board of Health

Col. D. Preston Lee
Delaware Civil Defense Director

Dr. Ward I. Miller, Sup't.
Wilmington Public Schools

Dean Steele, Pres.
Delaware P. T. A.

Hon. John J. Williams
U. S. Senator

This is the question which three members of the Delaware Press ask prominent Delawareans when they appear before WDEL-TV's cameras, Thursdays at 10:30 P.M. This program — interesting, stimulating, provocative — is Delaware's own press conference now in its second year. Recent guests, some of whom are pictured, include Delaware's Senators and Congressman, City and State Officials, community leaders. "May We Quote You?" is one of many programs presented by WDEL-TV as a service to its viewers.

WDEL-TV
Wilmington, Delaware



Represented by
ROBERT MEEKER ASSOCIATES • Chicago • San Francisco • New York • Los Angeles



NO

with the

Pa

Number

Ray

Number

in **RHY**

You too can draw lists
air as easily as a
draws rabbits out of
Rhythm Rendezvous.
Patti Page and Ray Ar
vocalist and dance bar
their talents in a fas

Send for 15-minute audition of *Rhythm Rendezvous*
together with descriptive brochure — today!

LANG-WORTH FEATURE PROGRAM

145 WEST 27th STREET, NEW YORK 19, N. Y.

Western Sales Representative

Walter B. Davison

6007 Sunset Boulevard, Hollywood, California

Canadian Sales Rep

S. W. Caldwell

150 Prince Street

ER MAGIC NEEDED...

2 magic names

Page

Female Vocalist

Anthony

ame Dance Band

RENDEZVOUS

gram of popular music staged in
Club Rendezvous.

This 15-minute, 5-time-a-week
show, complete with voice tracks by
Patti and Ray, is smashing all
records — IT'S MAGIC!



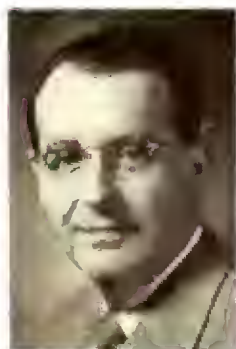


Mr. Sponsor asks...

What has radio done to improve its programming structure and thinking to meet competition?

William A. Yoell | Director of Advertising, Marketing
Personna Blade Co., Inc.
New York

The picked panel answers Mr. Yoell



Mr. Reeg

"Extra! Extra! Extra!" is the familiar chant of the newsboy who has a hot edition on his hands, and I believe "extra" is the key to the thinking in today's radio market. *Extra* merchandising values

are asked for by clients and ad agencies in a bid to tie the entertainment program to the market shelf.

An example of this is the ABC *Sammy Kaye Sunday Serenade* program which has been on a weekly remote origination tour, making appearances in Sylvania dealer cities. The *extras* to the sponsor in this case accrue to him in the form of better dealer home office relations, local dealer prestige, etc.

Extra program value is necessary to stay competitive today. The growth of TV in the country's major markets has forced a sharing of the broadcasting ear and eye. The present jittery state of world affairs has fed startling headlines into newspapers, kept readership high, and attracted new advertising dollars. To meet this situation we have programed the *extra* of name value. Case in point—the new Marlene Dietrich show, *Cafe Istanbul*. The publicity campaign that is building, after being on the air only six weeks, based on the glamour of this amazing per-

sonality, is an *extra* that an advertiser would ordinarily pay many, many dollars to capture.

The third *extra* I'd like to mention is in the program idea department. ABC has been represented by such programming as *The Greatest Story Ever Told* and *Stop The Music*. We are trying to inject the kind of impact represented by these programs into our current thinking in the field of news and special events and in fashioning properties geared to seasonal and short term, special interest advertisers.

Father Day's panacea for all of his problems, "give them more of the same," cannot apply any more to radio thinking. We've got to have the answer when, after listening carefully to a program pitch, the client says, "That's fine, but what *else* can you do for me?" ABC's answer is "Extra! Extra! Extra!"

LEONARD REEG
Vice President in charge
of Radio Programs
ABC
New York



Mr. Kaland

What a question! Who says radio is in a position where it has to improve to meet competition?

I wouldn't attempt to speak for all radio, but here at WNEW we feel we're following pretty

much the same pattern established a long time before there was any television—and we have been winning wider acceptance, year after year! Right now, four years after television invad-

ed New York, we have a larger listening public than ever before!

Would it not be more appropriate and fruitful to ask the TV boys what *they* can do to improve their product, to meet the competition of radio? After all, radio is solidly established in 95.6% of the American homes. Television thus far has offered little more than a *visual version* of a good portion of the staples of network-type radio. Once the novelty of having a new TV set has worn off, people would just as soon go back to radio for those staples, and be left free to do all the things they were able to do while listening to their radio.

Basically, television has offered nothing so far to compete with radio as a prime medium of *information* and *easy-listening entertainment*. In this day and age where time for most of us is at a premium, people turn more and more to radio, the medium which does not compel them to focus attention in order to get the news, or to be entertained while they go about their daily tasks—whether those are performed in the home, at office or factory, or even while they are driving. By programming with an acute awareness of, and interest in, this type of audience, WNEW has increased its following.

Something else that radio has been doing in recent years that is frequently overlooked, is its honest effort to knock down the artificial standards whereby we were always supposed to play down to the audience. I don't think the "competition" has gone along with newer trend of esteem for the audience. Much of the competition's programming would seem to indicate that they have even knocked a couple of years off the imaginary "13-year-old average radio listener" that we used

to hear so much about. Radio, on the other hand, has constantly initiated adult programing ideas with successful results.

One of the most significant signposts that the shoe should be on the other foot, is the steady march recently of sponsors, out of television, and back to radio!

BILL KALAND
Program Director
WNEW
New York



Mr. Wailes

The question reminds me of that old bromide, "Have you stopped beating your wife?" You start from the premise that radio programing and thinking has been either inferior or erroneous. I do

not agree with that opinion.

Radio programs, as with everything else, can be judged only by viewing them in the light of their contemporary times. Does a beard improve the appearance of a male? Only during those times when beards are being worn. Are the poodle and horse-tail hair-styles improvements? They are in the minds of those wearing them. So with radio.

Radio, being the most flexible of all advertising media, is always in tune with the times. This may sound like a bold statement. It is intended to be.

Broadcasts featuring John McCormick and Lucrezia Borgia were fine programs in 1926—a time when many of today's self-appointed critics were too small to reach the earphones. Ezio Pinza and Lily Pons thrill today's audiences, often with the identical songs sung earlier. The Rose Bowl broadcast in 1927 was no less exciting because it occurred a quarter of a century ago.

Radio is, and has been from the very beginning, the medium of the people. Unhampered by "tradition," and unfettered by a vision to formulate opinion, radio, through its programs, educates, informs and entertains. When the public indicated a program preference, schedules were changed to conform to the listeners' wishes.

Today many think of radio in terms of news and music. But the first com-

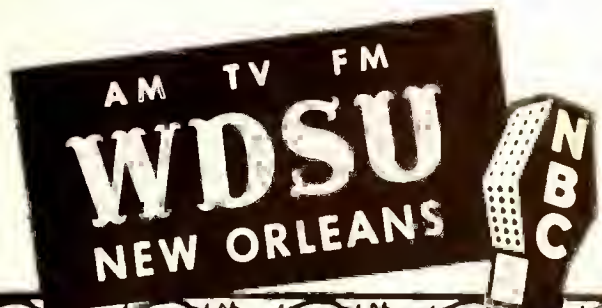
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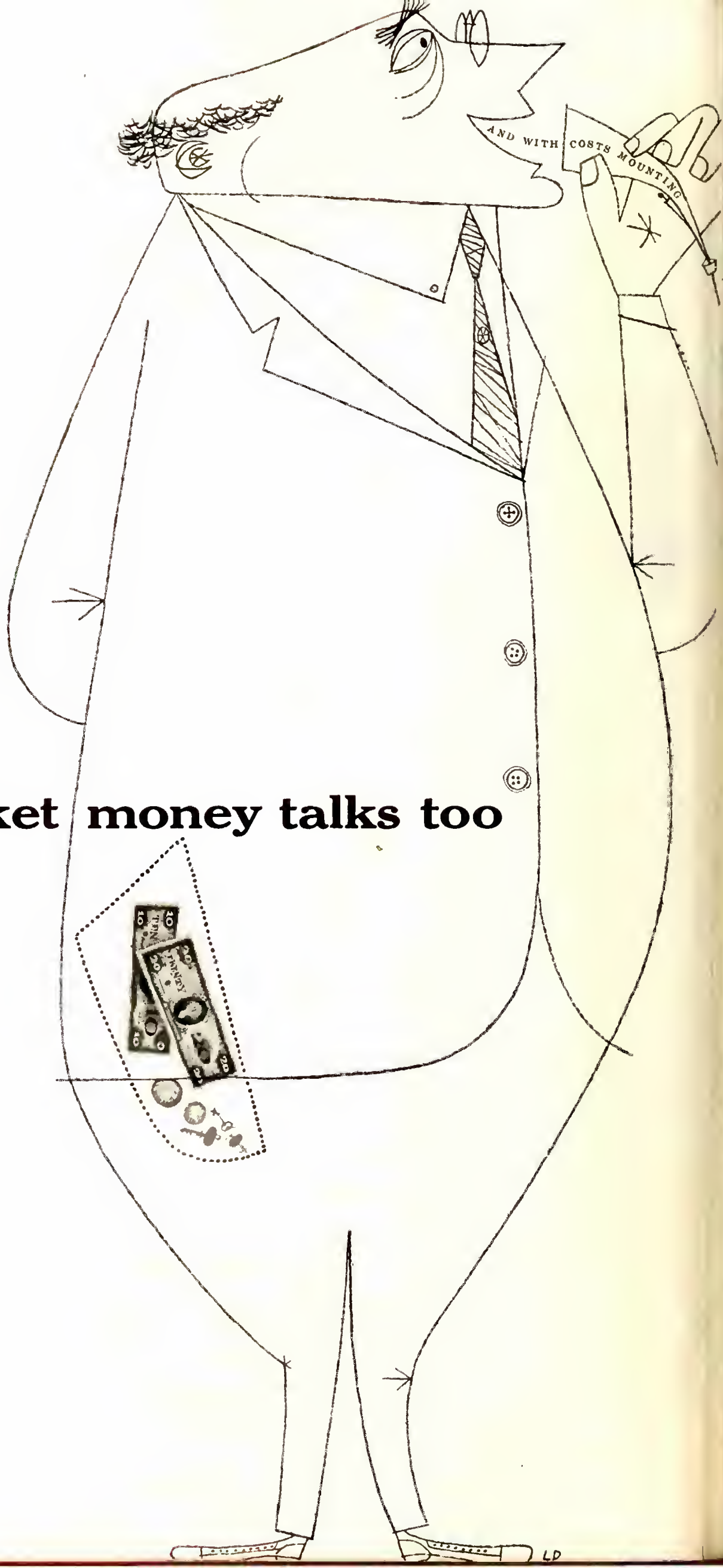
**BOB
HAMILTON**

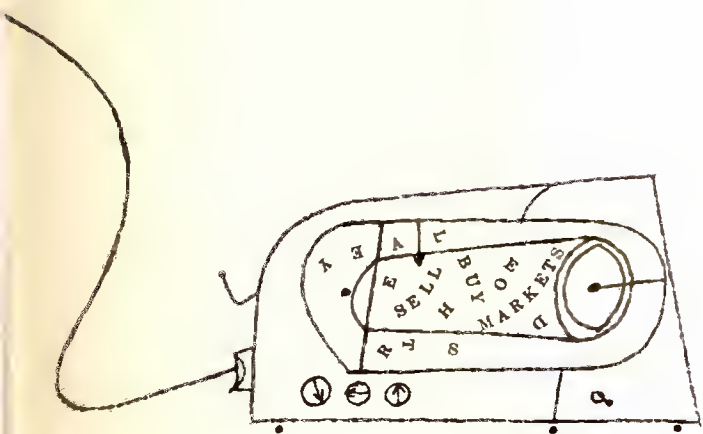
*Here's another sales-scoring "plus" for WDSU sponsors. The latest PULSE and HOOPER both show "Top Twenty At 1280" the most-listened-to late afternoon radio show in the New Orleans area. Put your sales message on WDSU—and you'll reach the vast "Billion Dollar New Orleans Market"!

Write, Wire
or Phone Your
JOHN BLAIR Man!



Pocket money talks too





All you ask of the cash that you carry is to carry you through the day . . .

But on CBS Radio, the pocket money of the average businessman (\$30.15*) can do much more. *It delivers advertising to 27,400 actual listeners—8,400 more than on any other network.* (Based on average CBS Radio program, NRI, Nov. 4-10, 1951.)

Among costs of doing business today, the low cost of radio is in a column by itself . . . and among networks, so is the low cost of CBS Radio.

The cost-per-thousand listeners on CBS Radio — \$1.10 — is 30% less than on any other network. And whether you compare it with Medium “B” (a certain daily) or Medium “C” (a certain weekly) or with any other through Medium “Z”—CBS Radio delivers *more circulation* for the money and *more advertising attention*.

Let your advertising talk where your customers listen most—on

The CBS Radio Network

roundup

This SPONSOR department features capsuled reports of broadcast advertising significance culled from all segments of the industry. Contributions are welcomed.

Free service offers bizarre personalities for radio and TV

If you need an Arabian sheik in full costume, a lady magician, or an atomic physicist for a radio or TV show, giveaway prizes for a quiz program, or an artist to design TV sets, you might try Richard H. Roffman.



Roffman's file includes Zulu artist's model

Roffman is the sultan of his own public relations and publicity outfit in New York. For the past seven years, he has been offering a free service to radio and TV and film producers from coast to coast, filling requests and providing information. He maintains:

1. A file of 1,500 interesting and unusual people in the arts, sciences, professions, business, public affairs; performing theatrical talents, practitioners of varied hobbies and crafts, members of ethnic groups. They are available to appear in shows, take part in forums, cooperate in tieups, testimonials, endorsements.
2. A file of products, services, resort and restaurant offerings available for giveaway prizes.
3. A file of 1,500 free-lance artists, photographers, graphic arts specialists, industrial designers, decorators, architects, m.c.'s, others.
4. A general where-to-find service.

Among personalities Roffman has obtained have been Burton Turkus, former prosecutor of Murder, Inc.,

who appeared on *Public Prosecutor*, DuMont; Rose Mackenberg, a "ghost detective" who debunks phony spiritualists, who appeared on *Mike and Buff*, CBS-TV; a deep-sea diver for Happy Felton's *Talk Back*, ABC-radio.

Main purpose of the free service, says Roffman, is to build good will for his organization. Offices of Richard H. Roffman Associates are at the Hotel Sulgrave, 67th Street and Park Ave., N. Y. C. ★ ★ ★

WTMJ-TV bend-and-stretch show pulls viewers, sponsors

Early-morning exercise shows on the radio started practically with the advent of the medium. The Metropolitan Life Insurance Company was sponsoring such a program on WEAJ, New York, and two other eastern stations way back in 1925. Today—and proving quite a natural for the visual medium—similar programs are beginning to turn up on TV.

One of the pioneers of a video bend-and-stretch is the daily *Figure Fun* program on WTMJ-TV, Milwaukee. This quarter-hour show, aired at 9:15 a.m. and aimed at the women, started in the fall of 1951, already boasts four local sponsors (three single-day, one twice-a-week) which means that it's booked solid. Its sponsor-appeal, says the station, comes from the fact that



Ginka's routines wake viewers to sponsor plugs

the program must be closely watched in order to catch the various stream-lining maneuvers, and the audience must be therefore extremely wide-awake.

Figure Fun features Ginka Vogel, a professional dancer who for a year previous to this show, did weekly dance acts on a WTMJ-TV variety show. The reducing techniques and dance routines she demonstrates take on extra sparkle from ideas and imagination she puts into conducting routines. Plentiful viewer mail has been demonstrating that the program is well received.

The *Figure Fun* idea first appealed to the Stone O'Halloran, Inc. agency of Milwaukee, which straightway came up with sponsors across the board. Adelman Laundry, Krambo Food Stores, and Schwaben Hof Restaurant are single-day sponsors, and a men's clothing store—Friedman Stores for Men—picks up the tab twice a week. A men's store which sponsors a program aimed chiefly at women is an oddity, but Friedman Stores turns the whole situation to its own advantage with the slogan, "The Store for Men Most Women Prefer." ★ ★ ★

Advance promotion paves "sunny" path for Tartan



Tex and Jinx spearhead Tartan 1952 campaign

Though icy winds are still sweeping across most of the country, Tartan Suntan Lotion, which last year spent about 50% of its \$600,000 ad budget in spot radio and TV, is currently announcing its summer selling season to the entire drug trade, wholesale and retail.

From sunny Bermuda, 70,000 post cards with a full-color photo of "Tex and Jinx" and sons on one side (see photo) are going out to all prospective Tartan-stockers. On the card, the NBC-TV family announces its overall role in Tartan 1952 advertising. They will be featured in Tartan magazine ads for June and July, in subway

posters, point-of-sale displays in over 10,000 drug store windows.

It is only in the summer that McKesson & Robbins actively advertises its suntan soother to consumers. (see "Tartan's summer strategy: beauty and radio," SPONSOR 9 April 1951). Strategy last year was to display bathing beauties on TV and in full-color magazine ads (which took the other half of the 1951 ad appropriation) as well as radio announcements over some 100 stations.

This year Tartan will have a record ad budget, announces agency J. D. Tarcher & Co. The 1952 summer saturation job in spot radio using short, fast copy correlated with weather reports, will be launched in all major cities in the country. In New York alone, more than 2000 announcements are scheduled. Also planned are participations in programs of top radio personalities, as well as TV spots in selected key areas. ★ ★ ★

Briefly . . .



Landsberg tells execs secret of KTLA success

Klaus Landsberg, general manager of TV station KTLA, Hollywood, told 125 ad executives and timebuyers gathered at New York's Metropolitan Club on 1 February how his station garners high ratings, builds local interest. The key, he said, is all-out local promotion, following lead set by aggressive theatre managers who make their theatres a center of community interest. Also present were (in photo, back l. to r.) Fred C. Brokaw, exec. v.p., Paul H. Raymer Co., (KTLA rep); Paul Raimbourn, president Paramount TV Productions; Paul H. Raymer; Landsberg; Ralph E. McKinnie, TV sales manager of Raymer.

* * *

To acquaint New York radio editors with Beaver Brand frozen clam chowder's new participation schedule on Carlton Fredericks' *Living Should Be* (Please turn to page 80)

HERE'S

THE NEEDLE!

by MAURICE B. MITCHELL Vice-Pres. Gen'l Mgr.
Associated Program Service 151 W. 46th, N. Y. 19

Renewing Contracts

We got a lot of response to an item in the January issue of our subscriber newsletter ("The Needle") on contract renewals with local advertisers. Some stations say we have given them an important change in their local time contracts; others say we're 'way off. The problem was this: how to avoid losing those 52-week contract advertisers who, when asked to sign a renewal, drop out instead. It's a common problem and an irritating one. Our solution is too long for this short column; if you're interested write for a free copy of "The Needle" . . . while they last. Then tell us what you think!

Surprise!

We think our upcoming announcement will be the biggest and most exciting in radio library history. Watch for it—and do nothing 'till you see us at the NARTB convention!

New Calendar Pages

Second-quarter sheets for the APS Merchandising-Programming Calendar (April-May-June) will be released shortly to all APS subscribers and others who requested them. If you're a non-subscriber, haven't written already, and are using the first-quarter pages, drop us a line and we'll send you the next batch. Printed in quarters this is probably most current calendar available.

Apologies to Sponsor

. . . for lifting an item right out of its own pages for this column. Bob Foreman wrote this in a review of the Mario Lanza—Coca-Cola Show in Sponsor for January 28:

"After watching two second-rate fighters swing at each other through eight rounds, a fitting climax to a dull evening of TV-ing, it was a rare pleasure to be able to hear the pictureless charm of the Coca-Cola show featuring Mario Lanza.

"In fact, it's often quite a relief not to have to glue your eyes to that small glass-fronted box, and when you get good music in return for shutting the infernal machine off, you are doubly rewarded. Which is why it's my bet that

pleasant music will always be a drawing card on radio—long after TV has run radio drama, and radio comedy, as we know it, pretty much into the ground. Commercially, Coca-Cola's approach is that of a leader who doesn't deign to get into the ring with competitors. No bounce, no energy story, no nothing up till the middle break which was a tone-poem of no more than 30-seconds plugging the drugstore soda fountain as a good port these stormy days plus a short plug for the Cokes on tap there. The closing announcement couldn't have run 25 seconds and embarrassedly made the point that Coca-Cola was everywhere.

"For a package product of low cost and great frequency (of purchase), Coca-Cola sure goes in the opposite direction of most advertisers. Since no one comes near the product in sales and few half hours on radio could be any more enjoyable than the Lanza stanza (especially for TV-refugees such as I), I'd give 'em A all around."

More and more folks in the industry—and in the audience—are reflecting this attitude. Music alone seems to have the ability to override even the fascination of the picture. From good music comes sheer enjoyment that needs no complement . . . and it's a wise program manager who keeps his schedule filled with the purest sounds of all—this very music. You can't find it all in that pile of free phonograph records, either!

Speaking of Phonograph Records

. . . did you know that broadcasters in foreign lands pay a royalty for every phonograph record they play? It averages about 25c per play . . . which is why APS is such a well-liked feature at stations in South Africa, Hong Kong and other spots around the globe.

Suppose you had to pony up 25c for every phonograph record you played . . . every single time you played it? How many of the discs you spun today would you have paid for at that rate? Considering that no such problem confronts a library user . . . and remembering that the average APS subscriber has unlimited use of our 16-inch transcriptions for less than 17¢ per month, what would you do?

Take a Thrilling New
Adventure in Smooth
"SALE-ING"

in Arkansas Aboard



The **BILL CREWS
SHOW**

Here's a different D J who keeps sales spinning for sponsors in this lucrative Young America market.

KVLC's

New After-School
Air Waves Cruise

That Has Captured the
**TEEN-AGE, Young Adult
Market!**

From soft drinks to candy bars, gadgets to cosmetics, the **BILL CREWS Show**, tells 'em, sells 'em and keeps 'em listening to KVLC. Perhaps you'd like to join the **CREWS** . . . 3 to 4 p.m. Mondays thru Saturdays.

Phone, write or wire **GLENN ROBERTSON**, Manager, KVLC, for details and availabilities . . . or contact **RADIO REPRESENTATIVES, INC.**



What's New in Research?

Q. Which is better at presenting a character's "inner thoughts"—radio or TV?

How to let the audience in on a character's "inner thoughts" (the modern version of Shakespearean "asides") is frequently an important problem in dramatic programs on both AM and TV. But, as a recent Schwerin Research Corporation study (reported exclusively here) points up, over-use of any one method of revealing thoughts may well lead to its eventual unpopularity in either medium.

In testing the effectiveness of radio vs. TV in presenting "inner thoughts," Schwerin compared audience reactions to both radio and video versions of the same dramatic play. TV presentation of the opus got a higher liking score than the radio version (although the AM play was also well liked), largely because of the radio audience's

negative reaction to the use of a filter mike. A minute-by-minute graph profile of the radio audience's reaction showed, as the outstanding characteristic, that whenever a filter mike was used to indicate the heroine's thoughts, the audience's liking for what they were hearing dropped far down. In the TV version, the filter mike was replaced by an offstage voice, which gave the character's thoughts as she, lips not moving, went about her stage business. Audience reaction to TV "think" sequences showed no loss of audience approval.

According to Horace Schwerin, president of the Schwerin Corporation, "unrestricted use of the filter mike technique is most probably the cause of its lack of popularity."

TOP 10 NIELSEN-RATINGS, TV

(National ratings; two weeks ending 12 January 1952)

Number of TV Homes Reached*			Per Cent of TV Homes Reached**		
Rank	Program	Homes (000)	Rank	Program	Homes %
1	Red Skelton	7,745	1	Red Skelton	55.4
2	Texaco Star Theater.....	7,362	2	Godfrey's Scouts	49.7
3	You Bet Your Life.....	7,038	3	Texaco Star Theater.....	49.6
4	Colgate Comedy Hour.....	6,999	4	I Love Lucy.....	48.9
5	Godfrey & Friends.....	6,751	5	Godfrey & Friends.....	48.8
6	I Love Lucy.....	6,724	6	Colgate Comedy Hour.....	48.5
7	Show of Shows (Camels).....	6,617	7	Show of Shows (Partic.)..	47.9
8	Show of Shows (Partic.).....	6,588	8	You Bet Your Life.....	47.4
9	Fireside Theater	6,564	9	Show of Shows (Camels)..	46.4
10	Rose Bowl Football.....	6,076	10	Fireside Theatre	44.6

*The Nielsen "Number of homes reached" provides a reliable estimate of the audience actually delivered by each program's average telecast. It is based on all electronic measurement of the performance of a virtually fixed cross-section sample of all TV homes.

**The Nielsen "per cent of homes reached" gives a relative measurement of the audience obtained by each program in the particular station areas where it was telecast—all TV homes in those station areas able to view the telecast being taken as 100%.

ARB, TeleQue merge TV ratings reports on West Coast

As of 1 February, American Research Bureau of Washington, D. C. and TeleQue service of Los Angeles and San Francisco combined forces to issue joint monthly TV rating and audience analysis reports for the two California cities. Field work and tabulation of the ARB-TeleQue reports for Los Angeles and San Francisco is being handled by ARB. Coffin, Cooper & Clay, originators of TeleQue, will take care of distribution and servicing of the new reports on the West Coast. The merger was almost a natural

since both organizations offered nearly identical service for L.A. and San Francisco, and both used the same methods of data-gathering—personal viewer-diaries. Reports feature program ratings, audience composition, and viewers-per-set for all stations in both cities. An added feature of the combined service will be cumulative rating figures on daytime programs. Both organizations will continue their activities in market research on a separate basis. Merger pertains only to the regular monthly rating service.



COMMUNITY RELATIONS: THE DISTAFF SIDE

Industry must make friends *within* the family circle. Radio helps!

When a company makes friends of employees, suppliers, union leaders, and local government officials, it makes an effective start at good community relations.

But only a start!

It's vital to make friends with *families*. Wives, especially. Mothers. Fathers. Sisters. Brothers. Children.

It's vital, for example, that the families of a company's employees understand its aims, policies, problems.

And the way to reach the most families at the lowest cost... in community relations as in sales relations... is via radio. Radio is the longest-reaching of local media. The most flexible. And it has the largest audience—with more than

90 percent of homes radio-equipped, in almost *any* given community.

In the Boston, Springfield, Philadelphia, Pittsburgh, Fort Wayne and Portland (Ore.) areas, Westinghouse stations offer 32 years' experience in helping industry make friends with its neighbors. Their skill and facilities are at the call of industrial management, advertising agencies and public relations counselors.



WESTINGHOUSE RADIO STATIONS Inc
WBZ • WBZA • KYW • KDKA • WOWO • KEX • WBZ-TV
National Representatives, Free & Peters, except
for WBZ-TV; for WBZ-TV, NBC Spot Sales

WHEN TELEVISION SELLS...

IN SYRACUSE



Meet Dorothy Kelley Carr, newest **WHEN** personality. Mrs. Carr, long active in Syracuse civic and social affairs, is seen on "YOUR TOWN," daily at 10:45 A.M. Her ready access to unlimited sources of valuable program material has made "YOUR TOWN" a viewing must for Central New Yorkers.

Say **WHEN**
TELEVISION

TO YOUR NEAREST KATZ
AGENCY MAN AND MAKE
"YOUR TOWN" YOUR
CHOICE IN SYRACUSE.



CBS • ABC • DUMONT
A MEREDITH TV STATION



agency profile

Jack Purves

Timebuyer, N. W. Ayer & Son

Any sports writer, or sports fan for that matter, knows that the travelling secretary of a major league baseball club has a job fraught with king-size headaches. Keeping track of a ball club and its accoutrements can easily lead to an ulcer, but the fact remains that he only has one team to worry about.

If you want a *real* attack of migraine, try to imagine Jack Purves' job, buying time for the Atlantic Refining Company's schedule. Atlantic executives are convinced that men buy a major portion of automotive petroleum products and their advertising budget reflects this thinking.

Working with an assortment of co-sponsors, Atlantic's schedule of radio advertising includes: Coverage of the Boston *Red Sox*, Philadelphia *Athletics* and *Phillies*, Pittsburgh *Pirates*, and New York *Yankees* (outside New York City) during the baseball season; Saturday afternoon broadcasting of top-notch college football games (about 100 stations); Sunday afternoon coverage of the Cleveland *Browns*, Philadelphia *Eagles*, and Pittsburgh *Steelers* in the pro loop; and a heavy news schedule in the South on a year-'round basis.

Television viewers are not overlooked. Atlantic catches the Sunday stay-at-homes with telecasts of the Cleveland *Browns*, Pittsburgh *Steelers*, and Philadelphia *Eagles*.

Jack was born in Philadelphia in 1913, attended Upper Derby High School, and went to work in the Ayer file room in 1930. Except for a 30-month grand tour of Europe (dressed in a popular shade of khaki) Jack has been with the same agency, moving through the space buyer ranks, and thence to New York when the radio department was moved there in 1940.

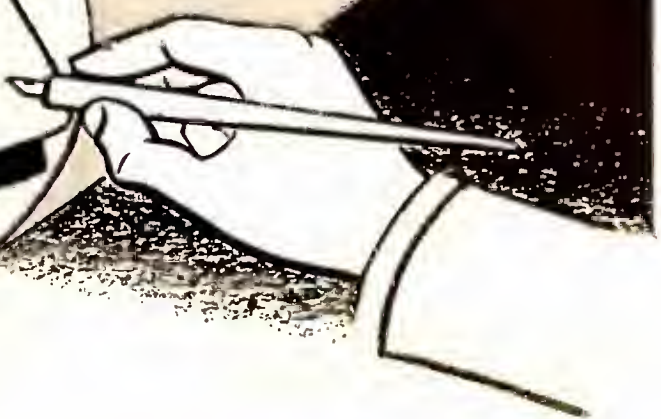
He has been handling the timebuying activities of Atlantic's constantly expanding advertising budget for the past five years. The sponsor's entrance into TV did not represent too great a financial strain. In the markets where Atlantic has co-sponsors on their sports radio coverage they picked up an additional sponsor, thereby cutting the frequency of their advertising without affecting the coverage.

Between the problems of minor league protection in baseball, the NCAA fracas in college football, and the Federal lawsuit against the pro football clubs, Jack has his hands full getting the coverage he wants for the sponsor.

Jack and his wife live in Bronxville, N. Y., most of the year and have a summer place at South Hole, L. I. As to his skill with driver and niblick, Jack says, "Let's not say anything." ★ ★ ★

AGAIN...

It's Station WMAQ that sells the Midwest Market



"Based entirely on results, (we) have been forced to renew our sponsorship for an extended period."

Early in October 1951, Hotpoint, Inc., its Chicago distributor and one of its leading Chicago dealers began sponsorship of JIM HURLBUT, REPORTER-AT-LARGE, broadcast Mondays through Fridays at 11:00 p.m. over Station WMAQ.

Results Were Immediate!

In fact, Ken Brody, Chicago district manager of Hotpoint, Inc., says:

"I am very glad to report that since its inception as a Hotpoint-sponsored program, the Jim Hurlbut show has 'paid off.'"

"Other dealers in the Chicago area thought so highly of the program that they, too, requested permission to join the program as co-sponsors. The alert, up-to-the-minute reporting of Jim Hurlbut has evidently made this program part of Chicago."

"BASED ENTIRELY ON RESULTS, (WE) HAVE BEEN FORCED TO RENEW OUR SPONSORSHIP OF THIS PROGRAM FOR AN EXTENDED PERIOD."

Station WMAQ, the master sales medium of the Middle West market, is ready to give you the same kind of sales assistance. Your WMAQ or NBC Spot salesman has the complete story.

Now
Celebrating
30 Years
of Service

NBC RADIO IN CHICAGO

WMAQ
CHICAGO



Radio Commercials only

by Bob Foreman

Anyone who has ever been involved in the writing of radio copy for a period of longer than three weeks is sure to have been asked, "Aren't there too many singing commercials?" Since this question usually follows your presentation of a singing commercial—one into which you have poured your soul lyrically, musically, and financially, it is, at the very least, embarrassing. So with trembling hand you lift the tonearm from the recording, scratch the last three cuts beyond repair, and say: "Err—!"

Actually, I think there is a very good answer to this question. It's a simple—"NO!" There will never be too many singing commercials. There may be too many bad ones. There may be too many done for products and on subjects where singing is more of a detriment than a help.

But where music is used correctly—that is to make an idea listenable and memorable—a good jingle is bound to get results. Ask your client—"There aren't too many pop tunes today, are there?" It's true that many of them are not very listenable or very memorable, but there's always room for another group on the Hit Parade.

Now, a jingle that covers all bases is bound to be an important adjunct to selling, and here's what I mean by covering all bases. First—subject: will singing create a lack of confidence in the product? Would a serious treatment of the product be better? Will singing

make light of the product and create a feeling that the advertiser himself is not serious about what he makes? Misplaced whimsey is a bad way to sell. But—if your answer is, "Music is in the mood," let's go on from there.

Should we use a tune in public domain, or should we create our own? The advantage of using a p. d. tune is that, musically, it's already established. You needn't bridge that large chasm of bringing your tune into familiarity, making it recognizable, and thus sticking to people.

Therefore, when you use a p. d. tune for your jingle, the mind of a listener accepts the music at once and begins to assimilate the words immediately. Since the words are your sales-message, you've accomplished your mission.

On the other hand, there is this disadvantage to a p. d. tune. It is not yours. Anyone else can use it.

Perhaps it's only because I'm ornery, but I prefer a specially created tune for a commercial jingle. It must be simple enough so that it rings fairly familiar at first hearing. Certainly, it should be the kind of tune that a listener with two tin ears and rusted vocal chords (such as myself) can reproduce easily, quickly.

As for the lyric which teams up with it—well, it's far too often that this part of the jingle receives the dirty end of the stick. A lot of meaningless words go into it. Or what's just as bad, theme lines

which sound ridiculous when made lyrical are wedged into iambic, thus giving the impression of a Gilber and Sullivan satire.

If your message requires some real hard straight sell, which music cannot accommodate, music may still be used. It may become the lead-in to your copy—or the tag that you leave the audience with. Sandwiched in between is your straight explanatory copy, replete with punch lines, reason why.

So the answer is NO! There are not too many jingles in radio—nor will there ever be. There is always room for another if it's done well.

commercial reviews

SPONSOR: **Palmolive Brushless Shave Cream; After Shave Lotion**
AGENCY: **Ted Bates, New York City**
PROGRAM: **Recorded announcements**

Within 59 seconds we get a perfect example of the use of jingle-plus-hard-copy. For its brushless shave cream, Palmolive opens with a nicely arranged ditty that does musical justice to the product's basic theme line: "You get smoother, more comfortable shaves with Palmolive Brushless Shave Cream." From this short jingle we go into straight copy that reiterates the theme line—then we repeat the jingle again. Sound hard-selling straight copy is framed by well-done music. As such, the music furthers the copy-story rather than fights it.

And here's a topper! There is a hitchhike on this minute announcement, giving quick mention of the wisdom of using Palmolive After Shave Lotion. Since it follows Palmolive Shave Cream, it is a good piece of related sell—at no extra cost.

SPONSOR: **Dean Ross Piano Course**
AGENCY: **Leonard Green & Assoc., N.Y.C.**
PROGRAM: **Stardust Time, WAAT, Recorded announcements**

Being as unmusical as King Tut, I've always had a deep-rooted desire to sit down one day at the piano and miraculously rip through Rachmaninoff's Unfinished Eighth, using both hands and my feet as well. So far the gift hasn't smit-

ten me, but a fellow by the name of Dean Ross offered to make this possible for me the other night over WAAT in Newark.

The Dean (or is it a first name) mentioned that for \$1.98 he'd guarantee that I would be playing with both hands the same day the secret-method arrived. No mention was made of my learning when to push those pedals with my feet—but shucks, you can't have everything. Yet Dean Ross's Course did almost promise the world since another horizon he pointed to was that I'd be playing *all 50* of the songs he'd send with the course in no time at all.

Now I've been pouring a king's ransom into piano lessons for my two girls for years now, and they still have trouble getting through the Happy Farmer, I think I'd better switch teachers.

The Dean's story was very convincingly composed and delivered, and I dare say a lot of people join up. The only reason I'm not is that I was born a non-piano-playing skeptic.

SPONSOR: **Lava Soap**
 AGENCY: **The Biow Company, N.Y.C.**
 PROGRAM: **Participations, Welcome Traveler, NBC**

Perfect examples of the premise I just expounded are the Lava Soap commercials. There is never anything reluctant about the Biow approach to copy.

Two announcers tell the Lava story in a virile, convincing manner. The first announcer handles the "tough" copy on how the product gets the deep-down dirt out. He's the one who makes the most out of the fine phrase, "hand-brush action."

The second announcer has a more mellifluous voice and so he tops the first announcer each time with the fact that Lava is also a gentle soap. His voice, too, shows excellent casting, for the words and ideas that he has been chosen to handle are presented with a gentler delivery.

Following this copy is the familiar L-A-V-A chanted jingle—used here as a tag as I mentioned before. There are no lyrics on "hand-brush action" nor any trochaic warbling about getting out ground-in dirt. The preceding words take care of this as only prose can—then at the close of the commercial, Lava hits you right between the eyes with its well-established and catchy identification. This is hard selling copy that resorts to music only as a pay-off; smart use of both techniques!



How that seedling grew!

From 1,000 watts to 50,000!

From the world's first batteryless radio station to the first most powerful independent station in the British Commonwealth! From a handful of listeners in 1927 to Canada's No. 1 Station in Canada's No. 1 market . . . with the only CBS affiliation in that market!



We are proud of this record. We are grateful to all our friends who have helped us make it!

Advertisers and public alike! And on this our twenty-fifth anniversary, we pledge to keep CFRB "Canada's No. 1 Station" . . . first for service, information and entertainment!

CELEBRATING A
 QUARTER CENTURY OF BROADCASTING

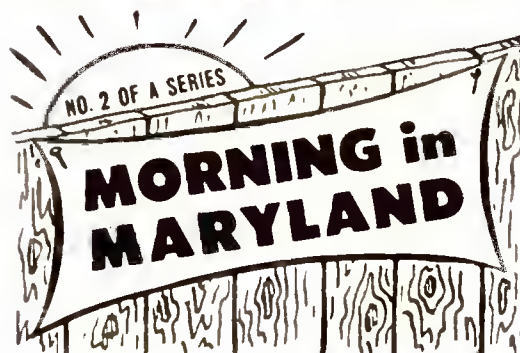
CFRB
T O R O N T O

Representatives:

United States: Adam J. Young Jr., Incorporated

Canada: All-Canada Radio Facilities Limited

Why WFBR is BIG in Baltimore



• This is the top morning
• show in the Baltimore
• area. It got that way by
• offering what listeners
• want . . . warmth and a
• friendly spirit in the
• morning, plus music, news,
• weather and birthdays
• judiciously sprinkled
• throughout.

• The audience loyalty to
• this show is something to
• warm the cockles of a
• sponsor's heart.

• Ask your John Blair man
• or contact any account
• executive of . . .



REPORT TO SPONSORS for 25 February 1952

(Continued from page 2)

On air 30 years, WOR finds food firms bought most time

Picture page 38 this issue shows operations at WOR, New York, as they were 30 years ago when station first went on air. Station celebrated 30th anniversary 22 February, pored over records and found food industry had been leading user of station in 3 decades. R. C. Maddux, v.p. charges of sales, told SPONSOR next 4 major purchasers of WOR time have been pharmaceuticals, toilet goods, confections, beverages. Oldest WOR sponsor is Dugan Brothers bakery, on consistently for over 26 years. (Picture referred to above runs with article on law that shows must be labeled as transcribed.)

BAB gunning for more business from mail order houses

BAB leadership hopes Sears, Roebuck sponsorship of 2 new Liberty Broadcasting System programs will be just first step in cracking country's major mail-order houses. Sears and Montgomery Ward are major targets of AM promotion forces, anxious to crack traditional resistance to radio. Sears had not used radio nationally for 15 years prior to LBS purchase, though some local stores had tried air with notable success in terms of sales.

Merchandising tie-ins between stations, food chains growing with WFIL latest

Trend toward tie-ins between radio stations and food stores to give sponsors extra push at point-of-sale continues, with latest to sign WFIL, Philadelphia, and Food Fair Stores. Food chain has agreed to provide weekly shelf extender displays in all 35 Food Fair markets in WFIL primary coverage area for products of WFIL advertisers. Sponsors must buy 3 participations weekly in station's "Mary Jones" program for minimum of 13 weeks to qualify.

Boxing gets highest average ratings in TV, TelePulse finds

Highest-rated programming category in TV is boxing, according to Multi-Market TelePulse study of 2-8 January. Next highest is comedy-variety, followed closely by Westerns and situation comedy. Average rating of boxing was 22.5, with 8 quarter hours on air; comedy-variety had 21.3, with 63 quarter hours; Westerns 18.5 with 10 quarters hours; situation comedy 17.1 with 24 quarter hours. Lowest-rated programming categories were religion (2.9); homemaking-service (3.2); educational (3.9); United Nations (4.4); sports news (4.4).



from the **VIEWER'S VIEWPOINT**

"... KPIX, for its overpowering effort to please!"

*... writes Mrs. Donald D. Poff,
425 Franklin Street
San Francisco, California*

The "effort to please" has been characteristic of KPIX, San Francisco's pioneer television station, from its very first day.

It's a successful effort, too! Speaking for thousands and thousands of viewers, Mrs. Poff writes, "in staying close to Channel 5, I see great humor, great drama, great stars, great shows. As a housewife, I particularly enjoy the variety of your daytime programs. In the evening, the rest of my family joins me on Channel 5. KPIX is tops!"

Such viewer-loyalty offers a special sponsor-value worth looking into with your Katz man.



KPIX

CHANNEL

5

SAN FRANCISCO
CBS and DUMONT Networks

Represented by the Katz Agency

AGENCY SALESMAN

(Continued from page 31)

representative can logically point up advantages of one program over another, or one time slot over another, he'll have an interested and cooperative listener.

As a traveling timebuyer for one of the top 10 agencies told SPONSOR:

"When you discuss time clearance with a station manager, you're on a topic of importance just as great to him as it is to you. He wants to clear as much time as possible, too. There

are any number of arguments you can present, but what the right ones are, you won't know until you hear him out—in his own office or across his dinner table."

The following examples illustrating specifically the success of the "personal touch" were culled from the experiences of several agency representatives:

1. An objection to crime programs in general, though not especially this one, was keeping a client's show out of a valuable one-station market. Con-

vincing testimony from law enforcement authorities was presented showing the indispensable community service inherent in this crime program.

2. One Midwestern station manager was shown that it would be better programming to clear desired time for a certain mystery program by moving a variety show then in that spot to another night. In its new position the large and established audience of the variety show could better benefit the preceding local program.

3. Satisfactory kinescope time could be had for a program at one station only if a symphony program was moved from the time slot. A discussion of the relative merits of symphony as compared to drama in this particular community—"each has its own place and time"—brought the necessary change of schedule.

4. A comparison between the agency's program and a competitive one did the trick. With ratings of the first month's telecasts to prove an audience had been established and a prospectus of future programs showing guest stars, the clearance was clinched.

The man or woman who is going to accomplish results like these for the agency must have all the qualifications of a good will ambassador, combined with a solid background in radio and/or TV at the local level.

When Tom Slater, Ruthrauff & Ryan vice president and associate director of radio and TV, was ready for a vacation last summer, he and his family toured the Southland, stopping for business along the way. R&R had been concerned about the number of live stations in the ABC-TV line-up for the Dodge-sponsored *Showtime, U.S.A.* Slater would see if he could acquire additional live outlets or at least improve kine time. Here's how he describes his trip:

"I planned our route so we could pass through Norfolk, Greensboro, Charlotte, right on down the line of TV markets and back through the inland states. I visited perhaps 25 or 30 station managers and talked to them about all sorts of problems . . . as an R&R v.p., as a guy who has had many similar problems through the years, and in some cases as 'old mike buddies' from way back.

"They knew Dodge was on the air with *Showtime*, and in most cases, they had already been offered the pro-

If you have a use for

SOUND TRANSCRIPTIONS

... you can **SAVE** up to **50%**
of your present duplication costs
... and be **SURE** of

HIGHEST QUALITY REPRODUCTION!

For ✓ **RADIO
PROGRAMS**
✓ **SALES
TRAINING**
✓ **SERVICE
TRAINING**

Our new Multi-Recorder equipment enables us to produce as many as 120 half-hour programs per hour on magnetic sound tape. Thus we can quote you the lowest prices for sound duplication ever offered in the industry. Dual or single track duplication—at any speed you specify. Prompt, complete distribution service.

MAIL THIS COUPON

To: MAGNETIC SOUND, INC., Dept. B — JEWETT BLDG. — DES MOINES, IOWA

☐ Send full information on your tape duplication service.

☐ Contact us at once; soon; when convenient.

Name

Company

Address

City and State

Somewhere West of Eustace Tilley or The Flowering of Amarillo



Geography is one of the many things we have a lot of around Amarillo. About 25 years ago a fellow could stand at the Santa Fe station, squint his eyes, and see right into the next week. Lately, though, all the irrigation-fostered trees, the oil wells, and grain elevators would get in his way. If he was looking for business, he wouldn't want to look much further than our trading area anyhow.

Amarillo is a long way from everywhere, up on the high plains which climb to the Rockies. Five other state capitals are about as near as Austin, the Texas capital. Eighty-three counties in Texas, 3 in Colorado, 16 in Oklahoma, 16 in New Mexico, and 12 in Kansas are served by Amarillo's network of highways and railroads—1,853,000 people in an area of 166,875 square miles. This is why Amarillo, the 158th market in the U. S. in population, is 11th in retail sales per capita.

Amarillo is so far north of South Texas (770 miles from Brownsville) that we're sometimes called Yankees. But it's close to the stuff an advertiser looks for when he wants business. The Panhandle, with the world's largest wheat field, grows 85% of Texas' 35-million-bushel an-

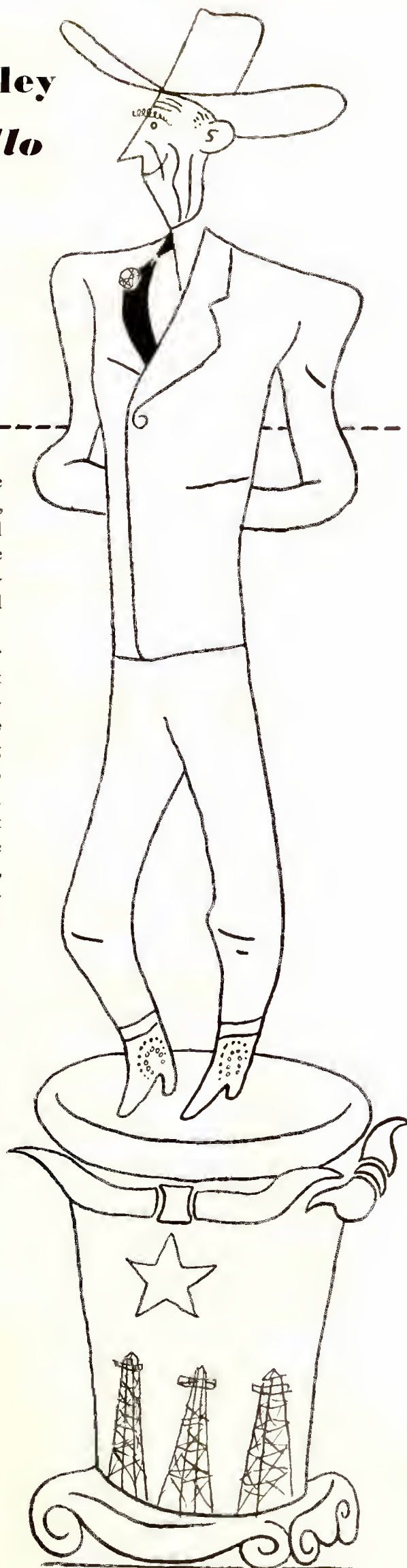
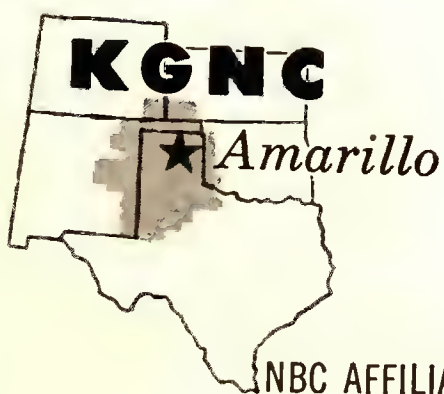
nual wheat crop. It contains the biggest natural gas field in the world, the second biggest cattle ranch, and more than 4,000 oil wells. ("Cattle can't drink that stuff," said an outraged rancher when oil was found on his land.)

KGNC's 10,000 watts cover our vast trading area effectively. Last year the Texas State Soil Conservation Board wanted to determine the most effective means of getting weather information to an area up to 80 miles from Amarillo. They found out with their own survey. Radio got 96% of the vote—and 88% of the 96% said KGNC. When asked, "What's your favorite farm program?" 67% named KGNC programs; all other stations combined got only 33%.

There's a story about a fellow from Washington, D. C. who was riding across a flat stretch of wind-blown road with a Texas rancher. A colorful bird fluttered into, and out of, sight. The Easterner asked what it was. "Bird of paradise," his host told him. There was a long pause, then the visitor said, "Pretty far from home, wasn't he?"

It isn't as far as it used to be. And the gap is closing.

710 kc
•
10,000 watts
•
Represented
nationally
by the
O. L. Taylor Co.



gram before. Managers have said to me, 'Come on in, and you show me where I can put your show and I'll carry it.' At one station I recall, live time simply could not be cleared because of another commercial program in the desired slot. There's no argument there. But the station schedule showed a football game to be televised for the next couple of months. It was a good guess that the holdover audience from the football game would be large enough to warrant taking the following half hour for a kinescope. By examining station program logs with station and commercial managers, in almost every desired market I was able to work out satisfactory clearance."

For several months, Lou Wechsler,

now with ABC-TV, visited station managers as agency representative for Young & Rubicam. He was primarily concerned with working out participation announcements in *local* TV shows and a merchandising tie-in plan. Others in Frank Coulter's radio & TV timebuying department are now traveling around the nation to help with network clearance difficulties.

Last June, Blatz Brewing and the Weintraub agency made a 17-day sales tour of 15 cities by air to launch the *Amos & Andy* show on CBS-TV. Discussions followed between stations which would be offered the new Blatz vehicle and agency executives Harry Trenner, vice president of radio & TV, Carlos Franco, general manager of radio & TV, Les Blumenthal, assistant to

Carlos Franco, in charge of station relations. Blumenthal told SPONSOR how the agency added to the network line-up:

"Working along with the net, each of the 50 stations was personally contacted. We treated each station much the same as a salesman treats a tough customer—with repeated visits, phone calls, and regular reminders."

Many of the 50 stations which subsequently cleared time for *Amos & Andy* did so as a direct result of this consistent sales effort, says Blumenthal.

To delve deeper into station clearance as a problem in itself, apart from the overall station relations job, look at the procedure followed when a potential sponsor wants a network program.

The television networks start the line-up ball rolling themselves. But unlike the radio nets, they do not "order" stations to carry programs; they "offer" them under terms of "agreements" and hope for a high number of availabilities. With four networks competing against each other for time in the 64 TV markets, and only 108 U. S. stations to go around, the network can do little more than tally the availability response. Affiliation is a hollow term.

Either a station operator chooses to carry a program as offered, will take it kinescoped, or will not take it at all. As one operator said: "I don't care what network it is, if a program is good, I'll carry it."

In some instances, a network will use its good offices to convince a station manager of the desirability of a certain show, but usually the network can't go out of its way to favor a particular client.

At one network the suggestion was made that "agencies are in a better position to discuss clearance because they're able to make special arrangements and all kinds of deals." Though that attitude is not typical of network reaction to agency efforts, the remark is not wholly unjustified.

There have been isolated instances of sharp-shooter negotiations but they are only a minute segment of the overall picture.

One flagrant example is that of a large-city station operator who was offered—and refused—a gift of a new Cadillac if he would clear otherwise unavailable time.



Can you guess which is a cow?

IT'S OBVIOUS, ISN'T IT?

IT'S JUST AS OBVIOUS that KHMO is again the most listened to station in Hannibaland* This is proved by the June, 1951 Conlan Study of Listening Habits.

240,470 radio families live within the rich Hannibaland* area. The majority of these families are rural . . . these are the people who have most of the money and who buy the most . . . these are the people who listen most to KHMO.

For proof that KHMO is your best buy in Hannibaland* write, wire or phone KHMO or Pearson today.

*HANNIBALAND . . . the rich 41 county area surrounding Hannibal, Mo., Quincy, Ill., and Keokuk, Iowa.

KHMO

5000 watts day

Representative
John E. Pearson Company

Mutual Network
Hannibal, Missouri

1000 watts at night

LOOK AT OUR SPOT PICTURE!

10 NEW TOP MGM MOVIE STAR
SHOWS PLUS DON LEE'S LONG
ESTABLISHED FAVORITES GIVE
DON LEE THE BEST CONTINUOUS
EVENING LINE-UP IN THE WEST



We have available the Pacific Coast's Hottest Spots
Check your *Blair Man* or your Don Lee Representative

KHJ

LOS ANGELES

KFRC

SAN FRANCISCO

KGB

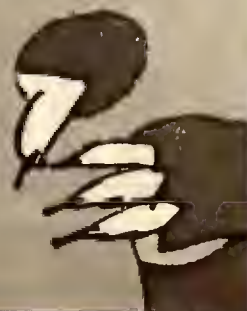
SAN DIEGO

OR ANY

Mutual

DON LEE

BROADCASTING SYSTEM STATION





TWO TOP
CBS RADIO STATIONS
TWO BIG
SOUTHWEST MARKETS
ONE LOW
COMBINATION RATE

Sales-winning radio schedules for the Great Southwest just naturally include this pair of top-producing CBS Radio Stations. Results prove this! Write, wire or phone our representatives now for availabilities and rates!

National Representatives

JOHN BLAIR & CO.

In one two-station market an arrangement was worked out between the two owners to swap half-hours.

An organization once offered to clear time for a net program if spot sales were used in other markets.

Some stations have been offered local card rates to clear time for net shows. One agency TV v.p. guessed that perhaps 10% of the agencies used this device.

The majority of agency representatives are using more ethical and far more successful means. The comment of Ruth Jones, Benton & Bowles, assistant media director for Procter & Gamble, is more representative of the industry approach: "I have always been very careful in my dealings with station people never to exert any sort of pressure. There are enough ways to work out clearance without wielding an axe."

For the most part it is obvious why national advertisers are anxious to get complete market coverage. Jean Carroll, timebuyer at Sullivan, Stauffer, Colwell & Bayles, points out that Speidel, for example (*What's My Name*, CBS-TV), must be represented in certain markets, because the company uses no other advertising medium there. If, after Speidel distributors put their product on local shelves, a station decides for any reason to drop the program, those prior jobbers' orders and sales are as good as negated.

Not all the agencies feel the urgency of the clearance problem. Charles M. Wilds, chief timebuyer for N. W. Ayer, told SPONSOR: "When we feel the situation demands it, we'll send our timebuyers out regularly to clear TV station time."

On the other hand, The Biow Company's vice president in charge of radio & TV, Terence C. Clyne, has just returned from a station tour. He told SPONSOR: "Any agency which is not sending men out is behind the pack."

In those instances where agency representatives have not been able to secure clearances, sincere efforts at understanding a mutual problem have resulted at least in better station relations. Then, too, more than one station has been secured months after the agency man had returned to his office, but kept interest alive by phone.

Cecil & Presbrey's chief radio & TV timebuyer, Herb Gruber, wails he'd never want to come face to face with the phone bill the month he was call-

SEVEN TIPS

on how to clear stations

- ✓ Avoid pressure tactics—more can be accomplished with a sincere, friendly, and understanding approach.
- ✓ Be able to present a technically good kinescope of a good show.
- ✓ If the program is already established, have a complete rating history.
- ✓ Be prepared to discuss competitive programs and know their weaknesses.
- ✓ Keep informed of program cancellations; right slot might open up.
- ✓ Be prepared to study program logs with an eye to creating availabilities by suggesting lineup changes.
- ✓ The agency representative should be a man or woman who has a wide background in radio and/or TV at local level.

ing San Francisco, Seattle, and Albuquerque, three times a day to improve kinescope time. One of the shows for which Gruber has traveled is Block Drug's *Danger*, carried by 26 CBS-TV stations, 21 of them live. Why so limited a network? Gruber explains:

"Block is another sponsor who refuses to take any more kine time. The company is turning down class "A" time unless it is live. I expect to make another station tour shortly to add more live stations to our net." ★ ★ ★

MEN, MONEY, MOTIVES

(Continued from page 6)

Students of TV-in-politics will certainly take note of the basic blunder of the Bandwagon's stage management. By accepting the Garden immediately following a prize fight, and with that arrangement of seats, the auspices fatally hampered their performance. The ring faces four ways. Half the audience is always looking at backs. Then there is the awkwardness of entering and leaving the ring by a single ramp so that congestion and bottleneck were constant. There being no wings in which to wait, the various stagemangers and rotating m.c.'s were always in view, adding to the milling mob that glutted aisles and ring and destroyed showmanship. The three orchestras could not always make out the wig-wag signals in such a throng. Hence many missed cues. Speeches were drowned out by music and then when music was

67%

of the great

M I C H I G A N

SEVEN BILLION DOLLAR MARKET

is **NOW** *covered by*
combining

The DETROIT coverage of

WKMH...5000 WATTS
(1000 WATTS NIGHTS)

and...Southern Michigan's

WKHM...1000 WATTS
(FULL TIME)

JACKSON 970 ON THE DIAL

See the latest PULSE!

CALL YOUR HEADLEY-REED MAN

due, as when Ethel Merman wanted to sing, it was two minutes late.

* * *

The Mummens street orchestra from Philadelphia waited interminably. Finally it serpentine through the mob, an exquisite fire hazard, as it seemed to us, with six-foot plumage strapped to their waists. The cowboy orchestra chose this time to blare forth, submerging the Mummens Music. Later when a college boy started to orate he was smothered by the bugle.

A collection of big stars including Humphrey Bogart, Lauren Bacall, Henry Fonda, came to the ring. They were promptly obscured from view, pushed around and lost in a parade of youthful precinct captains dumping dollar bills in a tub. Clark Gable, who displayed imposing mike presence, seemed about to say something concerning Eisenhower, at that point a crying need of the rally. Instead he merely introduced Irving Berlin who sang in his deplorable voice his campaign song, you guessed it, "I Like

Ike." Berlin's boff line is "Even Harry Truman likes Ike!" Is that a reason?

* * *

None of these critical comments on the showmanship of television political rallies is intended to disparage the good general. The questions here raised concern ways and means—are matters of faith or doubt in catchphrases, numbers, chants, visuality and star dust on a platform facing four ways.

* * *

In the end there was no escaping the necessity of stating why Eisenhower should be president. Good advertising demanded no less than that. But the rally closed at one a.m. with a few rambling remarks by Senator Lodge. He, too, forgot to include the reason-why.

* * *

In short, the rally was a beautiful advertising layout—with the sell omitted. ★ ★ ★

YOUNG TIMEBUYERS

(Continued from page 36)

group will be that you're not attempting to build up your broadcast advertising billing, but, in most instances, where the budget is large enough to spread among several media, you will find yourself with the required amount of money for a real broadcasting campaign.

On the other hand—don't recommend so heavy a starting schedule that the advertiser would not have enough money to stretch it across the country on a similar basis. (Oh, the nightmares in reaching that happy medium!)

Not enough people in the over-all advertising business have some broadcasting background, and as a result you are so often asked to do the impossible. You must, therefore, be tireless—and smiling—in your educational efforts. The unknowing will phone you or dash madly in and say "Let me have a plan within an hour for a campaign on the 20 best radio stations in the U.S." Yes, it happens regularly.

An over-all tentative plan can be pulled together in a hurry, but it will not list the specific radio stations. (You must explain about availabilities and adjacencies and competition.) It will not list the price per spot. (You must explain how the costs vary with

Radio Still Dominates THIS RICH MARKET

Radio delivers MORE sets-in-use in the South Bend market than before TV! . . . Hooper Surveys for Oct.-Nov. 1951 compared with Oct.-Nov. 1945 prove it. Morning up 6.8, afternoon up 8.0 and evening up 4.4. Television is still insignificant here because no consistently satisfactory TV signal reaches South Bend. Don't sell this rich market short. Wrap it up with WSBT radio.

30 Years on the Air

WSBT
SOUTH BEND

5000 WATTS • 960 KC • CBS

PAUL H. RAYMER COMPANY • NATIONAL REPRESENTATIVE

Radio...

IN THE LAND OF ^M MILK and HONEY



SMART IDEA
NO. 1

Party Line...

It's easy. At 8:15 each morning Rog Miller and Ed Jason (backed by three Phone Operators) say — “Good morning ladies, your Party Line is open for the next 30 minutes. Phone us the News — your Club Meetings, Church and School Affairs, Bake and Rummage Sales, Lost & Found items. Need a baby sitter? Handy-man? Any household problem need solving? One of our gals will jot down your message — pass it over the table to us and we’ll immediately toss it on the air. So send us those phone calls, or cards and letters. Glad to be of service!”

And what a beautiful Service PARTY LINE has become the past three years. We carry six participating announcements daily which the boys “kick around”. Maybe next year there’ll be an opening!

Wisconsin's most show-full station

5000 WATTS

IN

Green Bay

* GREEN
WBAY



© WBAY

HAYDN R. EVANS, Gen. Mgr.
Represented By WEED & COMPANY

WAVE-TV

First in KENTUCKY

**TV ADVERTISING
IS 152.2% MORE
EFFECTIVE THAN
NEWSPAPERS, IN
METROPOLITAN
LOUISVILLE!**

(According to scientific survey made by Dr. Raymond A. Kemper, Head of the Psychological Services Center, University of Louisville, in WAVE-TV area, June, 1951)

**AND WAVE-TV
CARRIES MORE
ADVERTISING
THAN
LOUISVILLE'S
2ND STATION!**

WAVE-TV

CHANNEL 5
NBC • ABC • DUMONT
LOUISVILLE, KENTUCKY



FREE & PETERS, Inc.

Exclusive National Representatives

the hours of the day and the length of the schedule and the stations used.) It will not contain a promise of being able to get positions immediately next to the 25 top-rated shows. (Perhaps that's not the audience you really want for the product anyway.) Nor will it show the cost-per-thousand listeners. (Incidentally, this is the biggest headache demand in the business—because it is so easy to get for printed media and that is the only way the account man feels confident in himself in selling the idea to the client. "Oh yes, Buyer," the account man may say, "while I'm in the meeting with the client will you please send in a report on what his competition is doing in broadcasting so that I can convince him it's the thing to do. . . . No, we won't need you at the meeting.")

This account man soon learns that the buyer cannot deliver to him the material in the way he wants it. However, it's a long slow process, and periodically he tries again. Fortunately, there are many more account men who either know how to present broadcast advertising, or let the official radio-TV department people do it for them. And these are the ones whose billings speak success for their clients.

You will sometimes be told you are much too nice to the station and network people, and you will sometimes be asked to do things you feel are somewhat on the unethical side. However, this is not your company's usual method of operation but regard it as a request imposed on you by someone within the organization or by the client. Once you have the reputation with the stations for this, it is very hard to live it down. Remember, you as the buyer are the one who must live with the people in the industry, and the company that employs you assumes that by your good judgment and tactful operations you can achieve the most desirable results for the client. (And so very often the person who has insisted that you "get tough" is pleading with you shortly thereafter to request a favor from the station you treated so badly.)

Learn when to travel to achieve the best results, and when to stay at your desk. Once you have established a reputation for yourself, the long-distance telephone can work miracles. But get around often enough, and to enough places that are important to your client, so that you have first-hand

knowledge of the markets and station operations. Be sure your desk is so well covered while you are away that none of the clients will miss out on anything. And always be where you can be reached for a quick return or jump to another town on short notice.

A buyer must be a complete self-starter. You must know more about your job and its requirements than anyone else. It is doubtful if your company will tell you that you should go out and visit stations, or that you should attend certain meetings, or hand you the history of an account on a silver platter. It is your business to do these things on your own. However, you don't sit back in December and figure out some reason for taking a trip to Florida in February or March! It would be nice, but things just don't work that way.

Learn how often to accept luncheon or other invitations, and pick up a check occasionally yourself in order that you will not be obligating your company or your client in any way. (Even a woman buyer can learn how to handle this gracefully.) Don't feel that your entire department must be invited every place you go or that each must keep secret where he or she has been. An exchange of information resulting from general conversations can be helpful on all accounts.

In your position as timebuyer you are performing an important function—for an important organization—for important clients. And whether the meetings are business or social, it is important that you reflect this without being stodgy or superior.

And believe me—timebuying is exasperating, exhilarating, exhausting—and fun! ★ ★ ★

HIGHBALLING WITH RADIO (Continued from page 33)

"Let me give you a few examples of how this worked for us, why we feel so enthusiastic about our radio salesmen.

"Not long ago, there was a schedule change on the *Twentieth Century Limited*—one of the world's most famous trains—in Chicago. On short notice, it was forced to leave about 15 minutes early. Well, we gave orders to New York Central's Chicago air salesman, Jim Conway, to plug the change in all his commercials. We backed this up with last-minute newspaper ads. Jim did such a good job that not a single



WBAL's Mighty Advertising-Merchandising Plan!

Strike *twice* at your customer with WBAL'S unique OPERATION CHAIN-ACTION - at home with radio commercials, and at the point of sale. Food advertisers guaranteed powerful point of sale promotion in over 213 leading chain food stores coupled with the unequalled power of radio advertising for mass selling. Give your product's advertising that *needed, doubled-barrelled* impact with CHAIN-ACTION. Complete details on request.

50,000 WATTS

WBAL
NBC IN MARYLAND



NATIONALLY REPRESENTED BY
EDWARD PETRY & CO.

passenger missed the train, and there wasn't a complaint. That's why all of the local passenger agents along New York Central keep in close contact with their local radio personality. If there's any sudden emergencies — postponing of trains, rescheduling and the like—they get in touch right away with the radio outlet. This makes the railroad's personnel, as well as the radio personalities, feel that they are indeed working in a common cause."

An example of how actual passenger traffic was traced to the line's use of local-level air personalities was cited

thusly to SPONSOR by agencyman Frier: "Although New York Central is not widely known as an 'excursion' route, we *do* run such trains, and we rely heavily on radio to make them a success. And, radio has done a good job for us in this respect.

"Last October, New York Central ran a special fall-season excursion train from Chicago to Niagara Falls. The main job of telling people about it fell to our morning show on WBBM, plus some newspapers, posters, and handbills in the Chicago area. Actually there was only room for two com-

mercials of about one-minute's length each on the air. But when the train pulled out on October 19th, it was a sell-out. There were some 700 people on board.

"NYC interviewed passengers on the train," Frier added, "and discovered that nearly 70% of them had been 'sold' by hearing of the excursion on radio. One party of 30 people had heard of it in Milwaukee, which we couldn't have reached any other way except by radio, since no newspapers were used in that city to plug the excursion. Most of the passengers were probably 'new business,' too. Half of them were 30 years old or younger. Now, we're planning similar air campaigns for future excursions, and are sure they'll be a comparable success."

Since New York Central, longest (10,700 miles of road) Eastern railroad and second nationally in traffic volume, uses a wide variety of other ad media—ranging from magazines and newspapers to outdoor posters and carcards—radio results are often hard to trace. One good measure of radio's ability is the results achieved by New York Central in pulling mail in competition with the other media.

Admanager Jim Webster described for SPONSOR what happened when radio got into the act of offering free travel literature, long a "standard" in any railroad's bag of promotional tricks.

"In 1951, radio was a big factor in distributing New York Central's "Year-Round-Travel Guide," a folder that's full of vacation suggestions and which describes the line's passenger services. Each of our morning radio shows gave the folder about three or four mentions over the period of a week. At the same time, we ran couponed ads in travel magazines like *Holiday* and the *National Geographic*, and in teacher's publications.

"Radio had several disadvantages in comparing results. For one thing, since all our local shows are aired during the 'breakfast hour' of about 7:00 a.m. to 8:15 a.m. in our radio markets, there's no coupon that can be clipped at leisure. A listener has to put down his coffee cup, grab a pencil, and write down the address right then and there.

"However, out of a total of some 30,000 requests for the travel guide, radio was responsible for pulling in about 5,500—or about 20%. Radio's cost-per-inquiry was quite comparable

SOUTHWEST VIRGINIA'S *Pioneer* RADIO STATION

Them that has ...
GITS!

There's an extra punch in your advertising dollar on WDBJ! To demonstrate, look at these Promotion figures for the Fall Campaign (Oct. 14-Dec. 31):

Newspaper Ad Lineage	25,746
Newspaper Publicity Lineage.....	5,070
Announcements and Trailers.....	2,505
Downtown Display Windows.....	13

Plus "Drug Briefs" and "Grocery Briefs" monthly to the drug and grocery retailers, dealer cards, letters, and miscellaneous services on specific special occasions!

For further information

Write WDBJ or Ask FREE & PETERS!

WDBJ

Established 1924 • CBS Since 1929

AM • 5000 WATTS • 960 KC

FM • 41,000 WATTS • 94.9 MC

ROANOKE, VA.

Owned and Operated by the TIMES-WORLD CORPORATION

FREE & PETERS, INC., National Representatives





Multiply this 501,900 times

Detroiters are as accessible to advertisers in their cars as they are in their homes . . . through 501,900 auto radios.

That's the bonus audience delivered by WWJ, Detroit's most-listened-to station. Add that to the 1,262,500 radio homes in the WWJ primary coverage area—728,000 of which are radio *ONLY* homes—and you'll realize why WWJ sells so effectively. And so economically, also . . . because WWJ's average cost-per-thousand listeners in the Detroit market is 14.5% less than the average cost-per-thousand for radio time in Detroit.

FIRST IN DETROIT *Owned and Operated by* THE DETROIT NEWS

National Representatives: THE GEORGE P. HOLLINGBERY COMPANY

Associate Television Station WWJ-TV



AM—950 KILOCYCLES—5000 WATTS
FM—CHANNEL 246—97.1 MEGACYCLES

KWK RINGS THE CASH REGISTER

in the



Regardless of the media, advertising is bought to move merchandise off the retailer's shelves.

When a local advertiser buys advertising, he knows immediately whether or not his advertising is moving that merchandise.

The over-whelming advantage that KWK enjoys in the local advertising field certainly indicates that KWK advertising DOES SELL merchandise!

And, that's one reason so many National Advertisers use KWK year-after-year!



Globe-Democrat Tower Bldg.
Saint Louis



Representative
The KATZ AGENCY

with the several media in which we made the offer, despite the handicaps."

In discussing the methods used by New York Central in using radio along its main line, which ties together the two greatest cities in America and which passes through several of the biggest passenger markets, one fact emerged clearly. SPONSOR received the impression that the keystone of the railroad's success with radio lies in the bag of tricks used to "personalize" the local-level commercial approach. For the benefit of other railroad admen, and for skeptics who feel it can't be done at all, here's how it works.

The primary secret is composed of two factors:

1. *Buying the right show.* This involves a good knowledge of radio time-buying on the part of both agency and client, and in New York Central's case, the willingness of the railroad to learn from results.

2. *Aiming the commercials at a "local" market.* Again, agency technique and client experience are teamed for a long-haul operation that involves considerable (but worthwhile) effort.

Picking the shows to do the job for New York Central, something that calls for a bigger-than-average decision by both client and agency since NYC is no "in-and-out" advertiser, is the logical development of everything the line has done so far on the air in the past six years.

New York Central, the railroading giant that has grown from Commodore Cornelius Vanderbilt's far-sighted mergers in the 1860's, came to air advertising 17 April 1946 with a local WHK, Cleveland show, *Union Terminal Today*. This was a time of great stresses and strains for the NYC's railroading empire.

In 1946—first big postwar year of railroading—because of falling revenues, labor and expansion problems, and other headaches, NYC wound up with a \$10,000,000 deficit in its net income figures. In 1947, New York Central officials knew that its financial salvation had to come, in large part, from stepped-up passenger traffic. This, in turn, was going to come from stepped-up advertising and merchandising. This was to include radio, since the Cleveland test had drawn a good local response.

Accordingly, NYC upped its appropriations for other media into the million-dollars-annually brackets, and

went much more heavily into spot radio. A campaign of "service" announcements, mentioned earlier in this report, was instigated in January 1947 in a half-dozen key markets, between New York and Chicago.

What New York Central was shooting for was the 70% of its passenger traffic which comes primarily from NYC-served cities. (The remainder is largely from "off-line" railroads, who connect with NYC. This is why NYC advertises nationally in travel and consumer publications.) These passengers divide about equally into three brackets: casual or vacation travelers, passengers who take a few trips each year, and those who take anywhere from 10 to 20 or more railroad jaunts every year. NYC's announcements were aired in all kinds of day-and-night time slots, in a sort of shotgun ap-

★ ★ ★ ★ ★ ★ ★ ★

"Ratings show that the day is past when programs of high purpose and of strong idea content must automatically play second fiddle to programs dedicated to jokes and ballads."

JOHN COBURN TURNER
Assistant Director

Ford Foundation TV-Radio Workshop

★ ★ ★ ★ ★ ★ ★ ★

proach. Results in 1947 were good, and enough to keep up NYC's interest in air advertising.

Around the early part of 1948, the business outlook for NYC improved greatly. Operating revenues for 1947 had climbed back to some \$703,000,000 from which NYC netted an in-the-black \$2,306,000. Then, a major change came quietly to the line's air approach.

As mentioned earlier, NYC, at the urging of its ad agency had taken a 26-week trial run in 1946 with a local tape-recorded show, *Union Terminal Today* on Cleveland's WHK. This consisted of tape-recorded chats with passengers debarking from NYC trains at the Cleveland terminal. Local results were so good, agency and client decided to look further during 1948 into the matter of local programing.

In the meantime, the spot announcement campaign continued. NYC usually tried to get at least 15 announcements per week in what was growing to be a list of some eight or 10 big cities. Anywhere from one to three stations per city were used in the process. These "service" announcements were usually slotted next to news, and

SPONSOR

San Francisco



San Francisco has 3 TV stations. These stations give primary coverage of the San Francisco Bay Area and secondary coverage throughout Northern and Central California. The leading San Francisco TV station is KRON-TV. This leadership is clear-cut month after month because . . .

With the market's highest TV antenna, KRON-TV provides unparalleled "Clear Sweep" coverage



KRON-TV presents the largest number of top-rated shows—more than the other two stations combined (*Pulse* and *Tele-Que*)

KRON-TV attracts the most viewers in every audience segment—men, women, teenagers, children (*Tele-Que*—*Pulse* does not measure)

KRON-TV serves the largest number of advertisers (*Rorabaugh*)

KRON-TV offers the greatest percentage of audience...both day and night, and throughout the week (*Tele-Que*)

Check with FREE & PETERS for availabilities!



SAN FRANCISCO CHRONICLE • NBC AFFILIATE

SELL MORE ON CHANNEL 4

Free & Peters, Inc. offices in New York, Chicago, Detroit, Atlanta, Fort Worth, Hollywood. KRON-TV offices and studios in the San Francisco Chronicle Bldg., 5th and Mission Streets, San Francisco

THE
SAN FRANCISCO
TV STATION THAT
PUTS MORE EYES
ON **SPOTS**

WILLA
MONROE

One of
WDIA's
many famous
personalities



Colgate Dental Cream Tests—Renews WDIA in Memphis

Yes, after an initial 13-week test, Colgate Dental Cream has renewed WDIA for 12 months . . . showing further proof of WDIA's complete dominance in selling the huge Negro segment of the Memphis Trade Area (439,266 Negroes in WDIA BMB counties). Increased sales will prove the same for your product just as for Taystee Bread, Stag Beer, Ford, Bayer Aspirin, Tide, Nucoa, etc. Get the full story on WDIA TODAY!

HOOPER RADIO AUDIENCE INDEX

City:	Memphis, Tenn.	Months:	Nov.	Dec.	'51
Time	Sets	WDIA	B	C	D E F G
MF 8AM-6PM	14.4	24.8	24.5	21.8	13.8 7.3 6.6 4.2

MEMPHIS WDIA TENN.

John E. Pearson Co., Representative

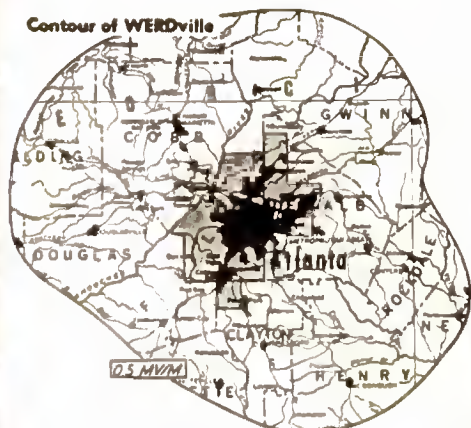
SEPARATE BUT EQUAL WERD

Proves A Moot Southern Point in Atlanta . . . "Separate but equal"—that famous phrase heard but seldom seen, came true, Hooper-wise for WERD in May, 8:00 AM to 12 Noon—Monday through Friday. WERD 23.2, Station A 23.2.

WERD's Hooper Audience, November share, is up with the best stations in Atlanta. Here are the Hoopered facts:

WERD	— 17.0
Station A	— 28.2
Station B	— 20.3
Station C	— 11.7

WERD is the most economical radio buy in Atlanta. 860 on every Atlanta dial covers the area shown below . . . 1000 watts



Write for proof of performance.

Represented nationally by

JOE WOOTTON

Interstate United Newspapers, Inc.

545 Fifth Avenue

New York 17, N. Y.

*WERD is Negro owned and operated.

were ordinarily of a minute in length. The whole thing accounted for between 5% and 8% of the firm's advertising appropriation.

Also, in 1950, a one-year TV test campaign was made, using TV film announcements in New York City. While it did its share, the campaign was a headache in many ways for the railroad. Specially-shot films had to be made for the single market to keep the campaign consistent with the "localized approach." They were expensive and lacked radio's flexibility. Last year, TV was dropped, and hasn't been resumed since.

While all this was going on, Webster and account executive Frier checked over lists of shows with timebuyer Lillian Selb. When they had a chance, Webster and Frier took to the road, traveling the Central line and checking first-hand on local radio programming opportunities. Despite their lack of great success with TV, both men realized TV was a competitor in practically all of their potential program markets with radio. Their best bet, both men decided, was in daytime radio.

The first real test of this new approach came in 1950. In the middle of that year, when WNBC started a new morning series featuring Skitch Henderson, pianist-bandleader husband of Faye Emerson, NYC bought a segment of the show. It was a 7:45 to 8:00 a.m. portion, three days each week, following WNBC's high-rated *Charles F. McCarthy* news show. The blending of Skitch's friendly records-and-chatter approach with a "personalized" form of commercials aimed specifically in his style at New Yorkers was a success from the start.

Things moved rapidly after that. When Skitch switched to an evening schedule, and Bob Elliott and Ray Goulding moved into his place, NYC stayed where they were. Then, in January of last year, when it came time for the renewals of the spot announcement contracts, NYC felt that the time had come for the big play.

Having long since picked its shows, NYC quickly bought the portions it wanted of virtually all of its present list. A few recent additions, such as the *John Lascelles Show* on Buffalo's WGR bring the list up to date. States the railroad: "In each city, the Central went after the show and the station that could deliver the best and biggest audience for the money paid

out, could give the best value."

Once having bought into the programs it wanted, making them pay off was up to the commercials. Here's how the technique is carried out backstage. For the 11 markets, Foote, Cone & Belding's Harry Frier actually has to write 11 sets of commercials. One master set is done, to orient the general themes (vacation travel, plugs for certain trains, institutional messages, comfort of NYC trains). Then, Frier has to knock out 11 variations on this theme. Each set has to have certain over-all angles, such as local place and train names, local NYC agents' names, departure times. Each set, too, has to be in the "style" of the particular radio personality—something Frier achieves by remote control with the extensive use of "air-check" transcriptions of each individual show. Admits Frier: "It isn't easy, although it's worth the effort. Sometimes I feel as though I'm writing copy for 11 different clients at once. However, it all boils down to the same thing."

New York Central itself states: "Commercials for all the Central's radio programs are written to allow plenty of room for ad-libbing. The idea is for the entertainer to make friends for the railroad in his own way. The main emphasis in the program plugs is on passenger service, but subjects covered have ranged from foreign freight handling to Christmas music in Grand Central Terminal. Prepared scripts are sometimes put aside in favor of letters from passengers praising NYC service."

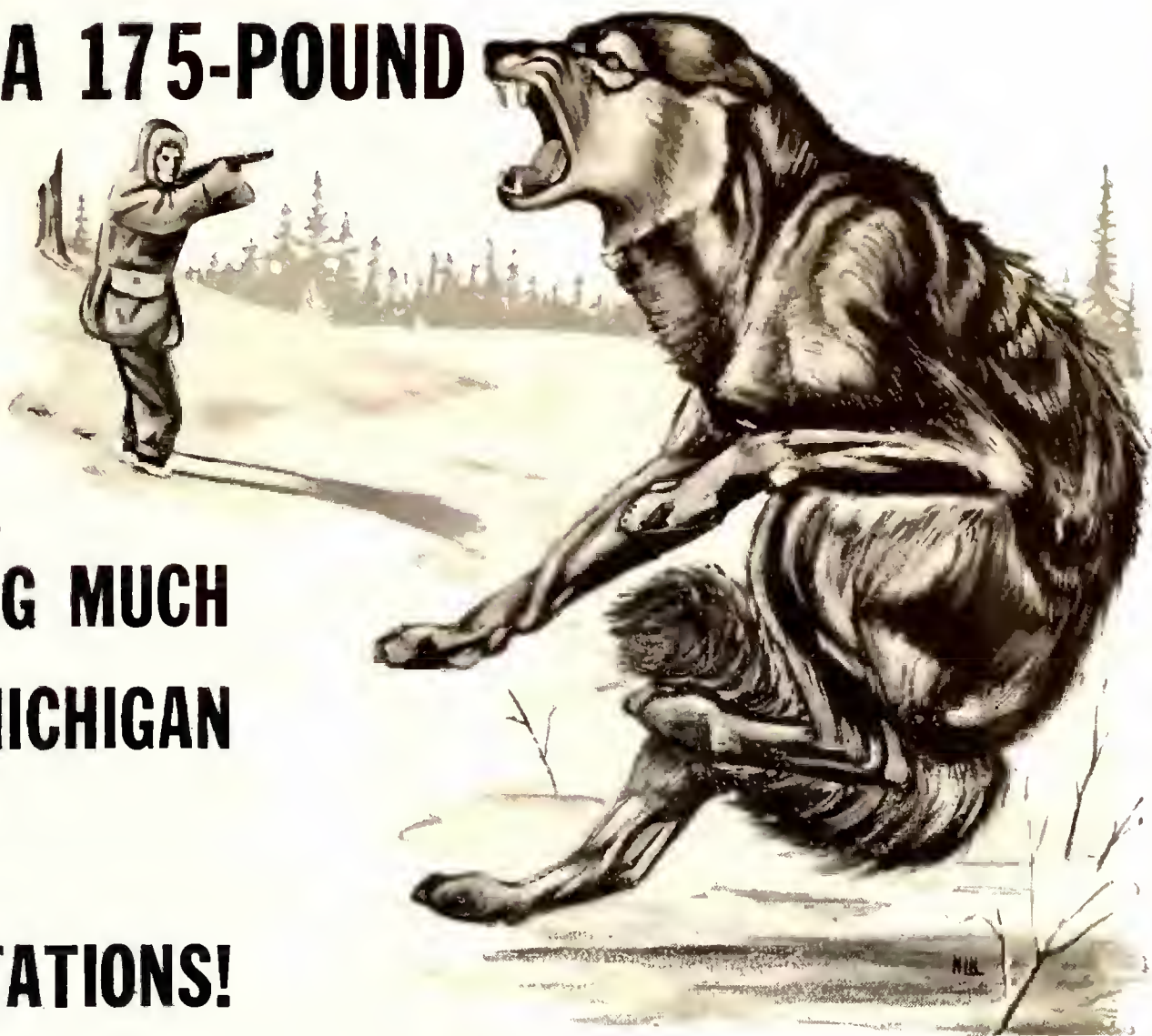
The majority of the radio commercials are strictly "sell" copy. NYC does some institutional air promotion for itself on its own shows, in addition to that done by the AAR for all railroads with *Railroad Hour*.

NYC is a very active member of AAR, and does much to support the association's show, in which it shares part of the costs through AAR dues. There are handsome displays in NYC terminals, notably Grand Central in New York, to promote the show. Also, considerable use is made of AAR promotional kits, ad mats in merchandising the show to the public and to employees. Even the public address system of Grand Central, with which the late Harold Ross of the *New Yorker* carried on a running feud when NYC thought of making it "commercial," airs plugs for *Railroad Hour* on days

U MIGHT GET A 175-POUND

OLF * —

T...



YOU WON'T BAG MUCH IN WESTERN MICHIGAN WITHOUT THE FETZER STATIONS!

If you're gunning for bigger sales in Western Michigan, use the double-barreled power of the Fetzer stations—WKZO-TV in television, WKZO-WJEF in radio.

TV—WKZO-TV is the Official Basic CBS Television Outlet for Kalamazoo-Grand Rapids, and also provides intensive primary service to Battle Creek and dozens of other important cities and towns in Western Michigan and Northern Indiana. The WKZO-TV signal effectively reaches more sets than are installed in metropolitan Kansas City, Syracuse or Louisville! A recent 24-county Videodex Diary Study made by Jay & Graham Research

Corporation shows that *WKZO-TV delivers 54.7% more Western Michigan and Northern Indiana homes than Station "B"!*

AM—WKZO, Kalamazoo, and WJEF, Grand Rapids, are far and away the best radio buys in Western Michigan. Bought in combination, they cost considerably less than the next-best two-station choice in Kalamazoo and Grand Rapids, yet *deliver about 57% more listeners!* BMB figures prove great rural circulation, too. WKZO-WJEF's unduplicated BMB Audience is up 52.9% over 1946 at night — up 46.7% in the daytime!

Get the whole story—write us or ask Avery-Knodel.

*A wolf weighing just over 175 pounds was killed on Seventy Mile River in Alaska.

WJEF

top 4 IN GRAND RAPIDS
AND KENT COUNTY
(CBS RADIO)

WKZO-TV

top 4 IN WESTERN MICHIGAN
AND NORTHERN INDIANA

WKZO

top 4 IN KALAMAZOO
AND GREATER
WESTERN MICHIGAN
(CBS RADIO)

ALL THREE OWNED AND OPERATED BY

FETZER BROADCASTING COMPANY

EVERY-KNODEL, INC., EXCLUSIVE NATIONAL REPRESENTATIVES

ONE OF THE

PLUS

STATIONS

WRDW

CBS

AUGUSTA
GEORGIA
MET. POPULATION
179,272

H-BOMB PLANT &
CAMP GORDON
85,000

Plus

for complete information
 call **HEADLEY-REED CO.**

In Canada
 more people listen * to
CFRB
 Toronto
 regularly than to
 any other station

*The 1950 BBM figures show CFRB's coverage as 619,050 daytime and 653,860 night time—more than one-fifth of the homes in Canada, concentrated in the market which accounts for 40% of Canada's retail sales.

CFRB

Representatives:

United States: Adam J. Young, Jr. Incorporated
 Canada: All-Canada Radio Facilities Limited

when the music comedy series is aired on NBC.

But New York Central's radio pride and joy is still its near-dozen morning men, who sell NYC amidst their well-rated *potpourri* of music, news, records, chatter, and wake-up gags.

This is easy to understand. Recently, one of the Central's air personalities was winding up his show, and getting set to go home for a late breakfast. A phone call came in, from a listener who thought the radio performer would be interested in the effect he had in persuading people to travel on the NYC.

"I just want you to know," said the listener to the disk jockey, "that the next time our organization holds its annual convention in Chicago, we're going by New York Central. I'm in charge of picking the transportation, and I'm sold on the Central from what you've told me."

When the story was relayed to New York, nobody was more pleased than railroad adman Jim Webster. As he soon discovered from Passenger Traffic, this convention traffic on NYC would amount to some 300 delegates.

And, before radio, the Central had chased this kind of business—unsuccessfully—directly and indirectly for years. ★ ★ ★

ROUNDUP

(Continued from page 55)

Fun show—and to acquaint them with the chowder as well—WMGM, New York, sent a container of Beaver Brand along with the press release. On the market for three years, the chowder has distribution in the big food chains in metropolitan New York and is also on sale in Boston and Springfield.

KBON, Omaha, reports that it has sold a minute of silence and that the client is well satisfied with the many favorable comments from listeners. The Heafey and Heafey Mortuaries of Omaha were the purchasers of the silent minute on the early morning Don Perazzo d.j. show. At 6:44 a.m. the KBON announcer says: "Heafey and Heafey, your friends when friends are needed most, invite you to join in one minute of silent prayer for world peace."

When a two-hour simulcast for the March of Dimes yields \$6,446 in pledges by viewers and listeners, it has

done a good job; especially when it does this in a community where only three days previously a "Mother's March" had resulted in \$94,000 in collections. Credit goes to radio station WAGE and TV station WHEN, Syracuse, N. Y., which jointly conducted a two-hour show for the Dimes campaign on 3 February just for good measure.

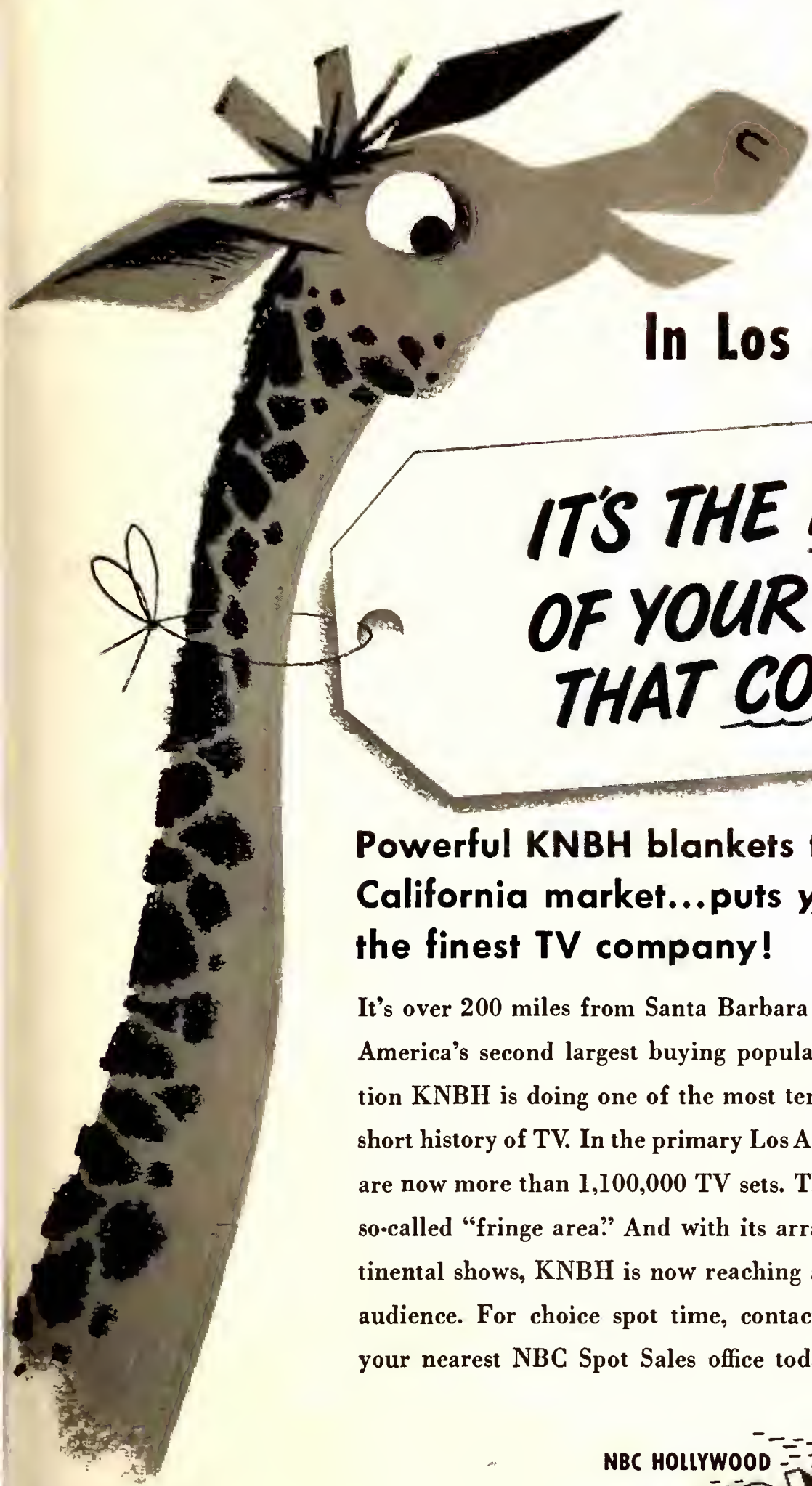
Brand Names Day—1952 will be celebrated 16 April at the Waldorf-Astoria, New York. John K. Herbert, NBC v.p. in charge of radio network



sales, is chairman of the planning committee, which met recently at a luncheon in the Brand Name Foundation's offices. Present were (photo, l to r.) Jacob A. Evans, NBC radio advertising manager; James M. Toney, public relations director, RCA Victor; Harold A. Lehair, N. Y. Times; Charles A. Rheinstrom, v.p., J. Walter Thompson; Mr. Herbert; George W. Fotis, Remington Rand; Edward A. Gumpert, National Biscuit Co.; Jack Glasser, Calvert Distillers Corp., Nathan Keats, v.p., of the Foundation.

Guests at the Hotel Brunswick in Lancaster, Pa., would find it difficult to be oblivious to station WLAN in that city. In a promotional tie-up between the hotel and the station, copies of the station's daily "News Headlines" bulletin appear on the hotel's luncheon tables, and the WLAN weekly program log is placed in rooms, all of which are radio-equipped.

The WTVJ, Miami, all-night "Telethon" held 19 and 20 January for the United Cerebral Palsy Association resulted in a total collection of \$58,811. Leonard H. Goldenson, president of the Palsy Association and president of United Paramount Theatres, in a telegram to Col. Mitchell Wolfson, president of WTVJ, stated that the \$58,811 collected represented the highest ratio of contributions both to population and TV sets in the Association's experience.



In Los Angeles...

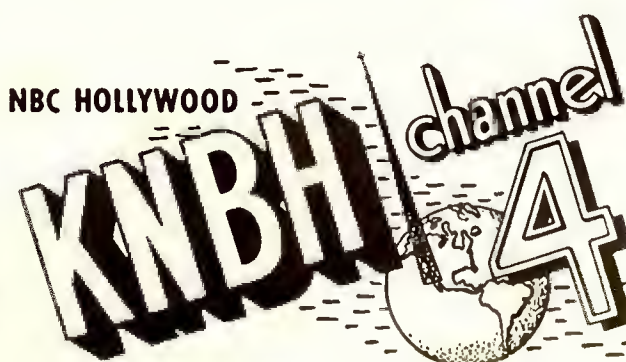
***IT'S THE REACH
OF YOUR SPOTS
THAT COUNTS!***

Powerful KNBH blankets the vast Southern California market...puts your spots in the finest TV company!

It's over 200 miles from Santa Barbara to San Diego. Here lives America's second largest buying population. And here NBC station KNBH is doing one of the most terrific coverage jobs in the short history of TV. In the primary Los Angeles market *alone* there are now more than 1,100,000 TV sets. Thousands more are in the so-called "fringe area." And with its array of top-talent transcontinental shows, KNBH is now reaching a huge percentage of this audience. For choice spot time, contact KNBH, Hollywood, or your nearest NBC Spot Sales office today.

TO SELL THE BUYING MILLIONS

IN AMERICA'S 2ND LARGEST TV MARKET



Request Granted...

"RHYMALINE MATINEE"

MONDAY THRU FRIDAY - 3:00 - 3:25 P.M.

"Rhymaline Matinee," twin brother of KMBC-KFRM's exciting "Rhymaline Time," was inaugurated by popular request!

Heart of America listeners begged for a bright, live-talent program in mid-afternoon—"... like Rhymaline Time..." they said... and their response has been extremely gratifying. "Rhymaline Matinee" mail count has been increasing by leaps and bounds since it went on the air, and according to the latest surveys it looks mighty fine rotting-wise, too.

There are a limited number of availabilities on "Rhymaline Matinee"—so write, wire or phone KMBC-KFRM, Kansas City, or your nearest Free & Peters Calanel.

THE KMBC KFRM TEAM
CBS FOR THE HEART OF AMERICA

Miss Betty Swords
Howard H. Monk & Associates
Rockford, Ill.
Dear Betty:

Here air some pernts ter keep in mind th' next time yer lookin' fer a place ter do someadvertisin'!



Bank clearin's is UP 25% in Charleston, West Virginny over las' year! Bank debits is UP in WCHS's hometown 22%! Postal receipts in 1951 wuz UP durned near 300 thousan' dollars over 1950! Any way yuh wants ter look at it, Betty, this here is a mighty fine place ter sell thin's. Peepul here is amakin' an' aspendin' lotsa money, an' they're abuyin' th' thin's they knows about!

An' 'member! WCHS gives you more uv these big buyers fer lisseners then effen yuh bought all th' other four stations in town put tergether!

Yrs.
Algy

WCHS
Charleston, W. Va.

TRANSCRIPTION TAGS

(Continued from page 39)

Crosby record being twirled on a local station.

This sort of fatherly, we-know-what's-best-for-you attitude of the FCC actually shapes thinking in radio-TV advertiser circles. Because of the invidious comparison inherent in the law, as written, sponsors too often feel today that any sort of recording method automatically is a "second best" to live entertainment. Such an example was discovered by SPONSOR in an interview with the research chief of one of New York's biggest Radio City-area agencies.

Leaving out actual names for obvious reasons, the story goes like this:

One of the agency's big clients had been the sponsor of a well-rated live radio show for several years. However, the show's star had been offered a good "running part" in a leading TV show. To continue with the radio show in its present form would have been very difficult for the star. It would have meant a complex and expensive rehearsal schedule for the radio show, which would have upgraded its production budget.

The agency felt it had the perfect solution: put the show on tape. With the whole proposal mapped out, the agency went to the client's board chairman. They made their pitch. But, the words bounced off the brass hat like ping-pong balls off an armored car.

"What!" roared the board chairman. "Put our show on a record! The whole thing would be ruined—all the appeal would be gone. The public would never listen to it."

That was the end of the agency's suggestion. Eventually, it was the end of the show, too. In protecting (he thought) the public against an "inferior" type of entertainment, the agency client deprived them of it altogether.

SPONSOR learned from other agency-men that this case, although extreme, is not unique. Even advertisers who are airing taped programs on radio networks (see "The tape recorder: it is revolutionizing radio programing," SPONSOR, 8 October 1951) are often mildly suspicious that tape recordings are somehow a "second best." Agency arguments, to the effect that tape recordings will reproduce sounds of up to 15,000 cycles faithfully and without

surface noise, are frequently to no avail. The same is true of TV film quality. Sponsors to whom "film" means old Hoot Gibson Westerns or early kinescopes with a Jell-O-like reproduction quality are often firmly convinced that anything but live TV will be the death of the show.

These stand-pat radio and TV advertisers have one thing in common. They're convinced that a good part of the public won't enjoy a show that's "recorded."

Actually, from all the evidence that SPONSOR has turned up, they're partially right. At the same time, they're partially wrong. The paradoxical situation becomes clearer with a brief look at the historical side of the FCC's controversial rule.

When the ruling first became law, as a result of the Federal Radio Commission (forerunner of FCC) urgings in 1932, there seemed to be many good reasons for it. For one thing, networks looked upon transcribed shows the way a woman wearing a dress from Hattie Carnegie would look at a copy of the dress from Macy's basement. Transcriptions were banned from the networks. In fact, networks even kicked up a royal rumpus if an advertiser wanted to make off-the-air recordings of his live network show. (George Washington Hill broke through that ruling in the late 1930's by calling up RCA's David Sarnoff, and saying he was going to make off-the-air recordings of *Hit Parade*, or else he was taking his business to CBS. The air-check recordings were hastily permitted.)

Another reason for the FCC's "labeling" rule came in the quality of transcriptions. In the early 1930's transcriptions were pretty poor; the big shellac disks had scratchy surfaces, cheap talent, and were a real "back woods" part of broadcasting. Some irresponsible broadcasters in the early

KLIX IS...
Klickin'!
in the
FIRST FARM MARKET
in the Intermountain West
ABC-MBS Twin Falls, Idaho

Two mail order programs sell \$51,592 worth of cattle!

Ever hear of a more unlikely mail order item than a 700 pound steer?

WSM recently sold 232 of them, for a total of \$51,592.00, and wrote one more amazing chapter in the history of the Central South's boss salesman.

The cattle belonged to Mr. Otis Carter, 15 year sponsor of Carter's Chick Time. His knowledge of WSM's phenomenal ability to sell baby chicks prompted him to offer a herd of 232 feeder cattle to the WSM audience.

Just two programs did it—cleaned out the herd, horns, hoofs, and all! Some of the buyers came from 300 miles away, and Mr. Carter says he could have sold twice the number he had on hand.

Was the sponsor surprised? Not at all. Says Mr. Carter "anyone can sell a farmer anything he needs over WSM." WSM isn't soliciting mail order accounts. But a station that can move \$51,592.00 worth of sirloin on the hoof with two mail order programs packs a sales punch you can't afford to pass up.

Irving Waugh or any Petry Man can take it from here.



**CLEAR CHANNEL
50,000 WATTS**

IRVING WAUGH
Commercial Manager
EDWARD PETRY & CO.
National Representative

BMI

TELEVISION SKETCH BOOK

An indispensable collection of pre-tested musical sketches for the producer, director and artist

BMI's new "Television Sketch Book" contains hundreds of practical suggestions and ideas—mostly simple, some elaborate—for the presentation of songs in dramatic, comic and pictorial fashion.

Here are 44 standard songs of every variety, from ballads to waltzes, with accompanying scripts or sketches in complete form.

The sketches will give you a series of complete musical shows or can be used in the production of variety programs or for scene setting segments.


There are dozens of ways in which you can adapt the Sketch Book to advantage.

BROADCAST MUSIC, INC.
580 FIFTH AVE., NEW YORK 19
NEW YORK • CHICAGO • HOLLYWOOD

**There's More
SELL
on
WRNL**

**RICHMOND
VIRGINIA
910 kc - 5 kw
ABC
AFFILIATE**

**National
Representatives
EDWARD
PETRY
& CO., INC.**



days deliberately tried to create the impression, with retail-type recorded entertainment, that name stars were singing in their studios.

The years went by. Transcriptions, in the hands of men like Fred Ziv, Harry Goodman, C. P. MacGregor, and others became a big business in their own right. The quality improved. Star values became comparative with live shows—and so did program ratings. But, the law was not changed, largely because of the constant pressure of networks to keep it there. In those days, the "e.t." was viewed by networks as a threat to the whole system of networking shows, and was classified as a kind of "disk jockey" brand of showmanship.

★ ★ ★ ★ ★ ★ ★ ★

"They say there is too much research in radio compared to other media. You can't have too many facts about any medium providing the facts are correct, reliable and properly used and interpreted."

EDGAR KOBAK
Business Consultant

★ ★ ★ ★ ★ ★ ★ ★

Then, in 1946, the great turning point in the history of transcribed programs came about. Bing Crosby, tired of the steady grind of turning out a show every week, was the center of the affair. Crosby refused to go back to radio, unless he could transcribe his show on the then-newfangled Ampex tape recorder. At first, no network would touch the business. ABC, then only recently a separate entity from former-parent NBC, was the one who broke ranks. Everyone in the broadcast advertising business watched the results carefully.

Among the innovations in the Crosby technique was a seemingly-small one. That was the business of taking the enforcement of the FCC's law from the hands of the broadcaster (who had formerly made the e.t. identifications) and inserting it into the program format. In other words, burying it. This complied with FCC rules, but in effect violated the intent.

Instead of coming on the air with a cold phrase, such as "The following program is electrically transcribed," Crosby's writers tucked the word away in the program's opening.

The result, once the ABC-Crosby experiment proved a success, was a growing flood of taped radio network shows, as well as some ingenious manipulations of the word "transcribed." This

has continued from 1947 to the present date.

As a former editor of NBC's continuity acceptance department, now working for a leading research organization, recalled for SPONSOR:

"Radio made an adjective out of what had been a noun, and usually made the word a kind of thin piece of salami between two big pieces of rye bread. The result was that you had to be pretty sharp to catch the word at all. The public would hear a big fanfare opening, the sponsor's name, and then something like "before we bring you another transcribed-in-Hollywood adventure in the life of Joe Zilch. . . ." See what I mean?"

Here are a few other typical examples of how radio men (and more recently, TV men) have skirted the letter of the FCC law:

"... every night at this time the Longines Symphonette plays a transcribed concert of the World's Most Honored Music, brought to you by..."

"... (Big Music Chord) The Bob Hope Show! Brought to you tonight direct from Camp So-and-So, Nebraska (Big Music Chord—Applause, Under:) Transcribed with Les Brown and his orchestra... and here's the star of our show... Bob Hope!"

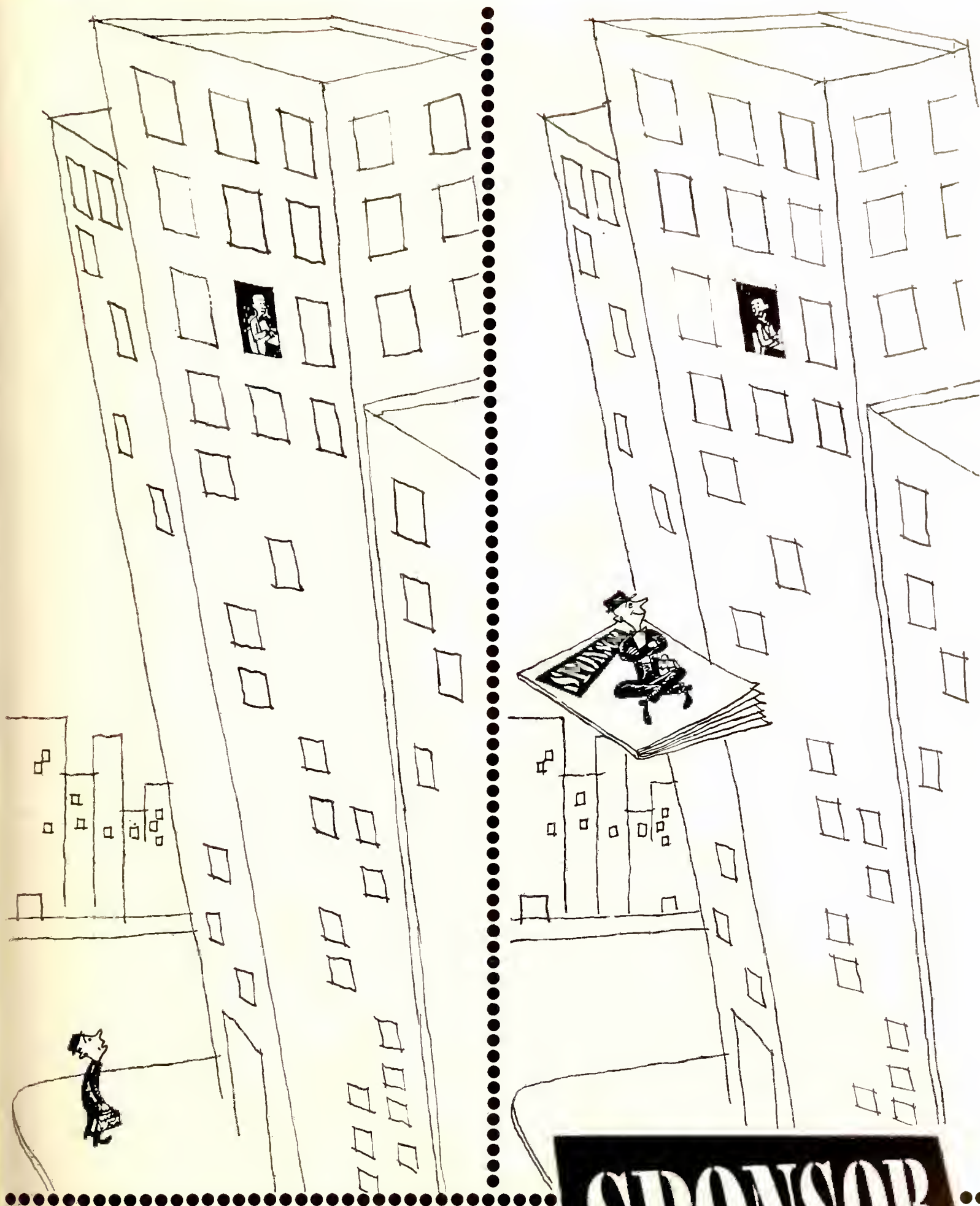
"... And now we bring you—specially filmed in Hollywood to keep you on the edge of your chair—another thrilling episode in..."

It might be easy, at this point, to say that the FCC law is virtually meaningless, since the identification of "mechanically reproduced" shows is so skillfully tucked away. It's also easy to say that such mild tactics are, after all, cheating the public.

The admen's answer to this was summed up for SPONSOR by Tom McDonnell, Radio-TV Production Director of Foote, Cone & Belding. Said McDonnell:

"If you want a moral parallel, just look at Hollywood. Hollywood's feature film are hardly live entertainment, yet there's no law which makes a theater operator say so. The whole emphasis is carefully built around the 'immediacy' that people feel in a the-

RIGHT the first time! TV
film spots by **TELEFILM Inc.**
Hollywood (28) Calif. since 1938



Shortest distance between buyer and seller

... an elevator that takes advertisers around closed doors. Write Norm Knight at 510 Madison Ave., New York 22, for "The Happy Medium," with suggestions for getting the most out of your radio-TV trade-paper ads.

SPONSOR
For buyers of broadcast advertising



**WE'VE
BLAZED THE TRAIL TO
150,000
NORTHWESTERN OHIO
HOMES!**

FACTS PROVE—over 90% of the 150,000 TV set owners in Toledo and a 10 County area prefer WSPD-TV. This was established by the Research Department of Toledo University in a recent comprehensive area survey. And, 98% of the total sets are in use every evening . . . 50% in the afternoon . . . almost 20% in the morning after only 5 weeks of morning operation. **YOU CAN BUY TIME NOW** to reach **THIS CAPTIVE AUDIENCE** in a market over One Billion Dollar Buying Potential. **FACTS PROVE—YOUR BEST BUY FOR SPEEDY SALES** in Northwestern Ohio is WSPD-TV . . . The Trail Blazer For Your Product.

WSPD

AM-TV



Represented Nationally
by KATZ

atre when they're watching a good movie. For instance, every film has a copyright date, which will show the audience exactly when it was made. But, is it clearly stated? It is not—in fact, it's almost always put on in Roman numerals so that the public won't catch on to the fact that the film was made one or two years ago. As to tricking the public, what about special miniature sets that look like real train wrecks, singers who can't sing a note and have 'dubbed' voices, or the wonderful work of the makeup men with everything from wigs to 'falsies'? What do you suppose Hollywood would say if a law was passed that made them label every 'mechanical' trick used in pictures?"

Snorted McDonnell: "If Hollywood can remove the 'canned' feeling of movies by dating them with Roman numerals, maybe the FCC should allow us to say 'The following program is transcribed'—in Latin!"

Joshing aside, there's a strong note of truth in McDonnell's words. Hollywood is well aware of the fact that they are in the business of selling escapist entertainment. Also, moviemen are aware that a theatergoer's celluloid dreams would suffer if he was aware of the fact that he was watching something made with considerable mechanical labor several months before.

Just what effect the tagging of transcribed and film shows as such has on the public's enjoyment of a program is still a somewhat-vague item. However, there are some reliable guideposts in the research that has been done on the subject.

For instance, at the time when the tape-recorded Crosby show was making headlines in the trade press, NBC quietly conducted a series of tests in Schwerin Research audience reaction sessions. NBC discovered (at a time when transcription quality was not as good as it is today) that 55% of the public had a favorable attitude toward transcriptions—but 45% of them felt they were "less enjoyable than live shows."

However, in further tests, NBC and Schwerin discovered an interesting thing. Even those who disliked the idea of listening to a transcribed show found it difficult to single out recorded shows from live shows when they weren't told which was which.

Reported the NBC research department later to network executives: "I

SPONSOR

an individual remembers the transcription tag, he won't go wrong. But, if he fails to notice the announcement or forgets it, he can't tell the difference." This was born out in the findings: The entire sample (both pro and anti-transcription) only averaged 60% correct in identification—only slightly better than mere guessing.

As a TV parallel, Advertest Research made a survey of a TV-owning panel of 816 in New York-New Jersey area in the spring of 1950. At that time, they discovered that among TV viewers, about six out of 10 people did not recognize the fact that the *Alan Young Show* was on film. About seven out of 10 didn't know that *Ed Wynn* was on film. This is particularly interesting since both shows, as seen in New York then, were on kinescope film—hardly the equal in 1950 of studio-produced films, like *I Love Lucy* and Groucho Marx's *You Bet Your Life*.

Quite recently, in the final month of 1951, Advertest also checked up on TV movie popularity in its panel. About five out of 10 people liked TV films equally, or more than, "live" shows—but 48.2% liked them less than live TV programs. This has a rather remarkable resemblance to the earlier Schwerin figures, which suggests: (1) the effects of "tagging" TV films as such is comparative with those of radio's transcriptions, and (2) the situation hasn't changed much in public attitudes in the past few years.

(For fuller details, see SPONSOR charts, page 38.)

Most striking was a special study, done for NBC, by its Washington radio outlet, WRC, in 1947. At that time, nearly seven out of 10 people answered the question "If you should learn that your favorite program was transcribed, would it make any difference to you?" by saying "No." Some 16.7% of the sample said "Yes."

Among the "Yes" respondents, the biggest single reason given was "Isn't spontaneous." Others: "Prefer in Person," "Takes interest away," "Quality bad," "Deceptive," etc.

Summarized in advertising terms, particularly where it affects sponsored "transcribed" or "film" programs, these research findings can be interpreted as applying to the FCC's regulation in the following way:

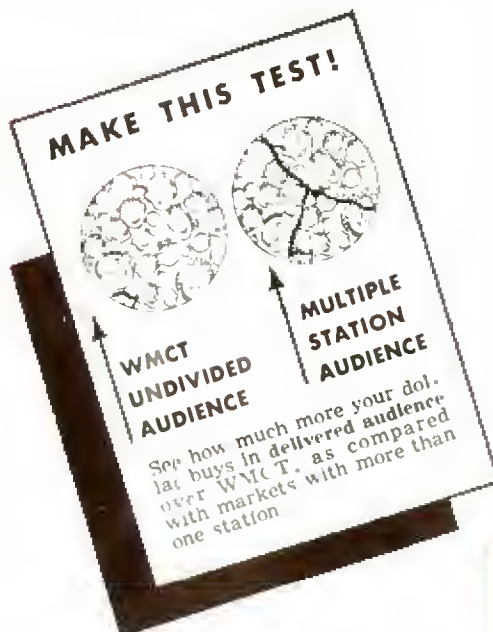
1. No other advertising or entertainment medium is forced by government law to make a constant distin-



"Amazing, but true— 120,000 divided by one is still 120,000"*

Says J. Walter Microdope
EMINENT LABORATORY SCIENTIST

We need no scientist to tell us that the 120,000 television homes in the Memphis area represents an undivided audience of television viewers and listeners.



For WMCT is the first and only station in this great 2 billion dollar market. When 120,000 homes look and listen to television in this area, you can be sure they are looking and listening to WMCT only.

* According to latest Memphis television distributors' figures, this is the number of television homes in the Memphis and Mid-South area.

National Representatives The Branham Company

CHANNEL 4 • MEMPHIS
AFFILIATED WITH NBC

Owned and operated by
THE COMMERCIAL APPEAL
Also affiliated with CBS, ABC and DUMONT



MR. W. W. McALLISTER,
President of San Antonio
Building and Loan Association



"...mentioned by new customers more than any other advertising."

That's what the Wyatt Agency of San Antonio, Texas, says about the Fulton Lewis, Jr. program on KMAC, sponsored by their client, the San Antonio Building & Loan Association.

Mr. W. W. McAllister, President, states that a well-coordinated advertising program has built the Association into one of the first hundred of the nation's savings and loan institutions. Mr. McAllister earmarks a large portion of his ad budget for sponsorship of the news analyses by Fulton Lewis, Jr. because "of comments which are constantly received commending this public service for San Antonio." Mr. McAllister feels that the interest which the Fulton Lewis, Jr. program arouses has played a substantial part in making 1951 the greatest in the history of the Association.

For network prestige and a ready-made audience, investigate the locally-sponsored Fulton Lewis, Jr. program. Though currently presented on more than 370 Mutual stations by 572 advertisers, there may be an opening in your locality. Check your Mutual outlet—or the Cooperative Program Department, **Mutual Broadcasting System**, 1440 Broadway, NYC 18 (or Tribune Tower, Chicago 11).

guishing identification between entertainment that is "live" and entertainment that is "mechanically reproduced."

2. Although a majority of people bear no moral ill will against transcriptions and films *per se*, there's a sizable segment of the audience which does dislike them on principle. To them, the reminder that a show is "recorded" detracts from the show's entertainment value.

3. The quality of broadcasting's "mechanical reproduction," in the form of tape recordings and films, is now so far advanced that people have increasingly greater difficulty in telling them from "live" shows.

4. People knowing a show is "transcribed" (or "filmed") object mostly on the basis that the show would lack spontaneity. Yet, even these same people cannot, in most cases, sort out a "spontaneous" transcribed show (such as Bob Hope's taped appearances at Army camps) from a "spontaneous" live broadcast of the same show or similar shows.

5. The forced mentioning of the fact that a show is transcribed or filmed has a known harmful effect on the impact of a sponsor's program, in that it subtracts part of some listeners' (or viewers') enjoyment. In self-defense, radio-TV producers have managed, these days, to bury the identification so that it's barely noticed. Conversely, many admen feel that these two factors make the FCC regulation completely out-of-date, and useless.

Whether the FCC will feel that, in light of current facts, its rule is obsolete and unfair on one hand, and a continuing irritant to the industry on the other is something that only time will tell. ★ ★ ★

U. S. TOBACCO

(Continued from page 41)

ception of a three-year period from 1945-1948; during that hiatus the firm was unable to find a good male interest show suitable for selling its four famous brands of pipe tobacco: Old Briar, Model, Dill's Best, and Tweed.

When the television medium started catching fire in 1949, the company looked for a way to transfer its selling success to TV, and at the same time expressed a desire to maintain the effectiveness of its radio advertising which had been built up for such a long period of time.

Accordingly, the company and its agency, Kudner, went to work on the problem; under the direction of Myron Kirk, agency vice-president and radio-TV director, Kudner created the *Martin Kane* AM and TV shows, built around the tobacco shop theme. The tobacco shop was suggested by J. Whitney Peterson, U.S.T. president, and was conceived to integrate the sales messages of all four of the firm's pipe tobaccos because there was not sufficient business volume on any of the brands individually, to carry a network program. The Kudner commercial proved ideal, achieving dealer and consumer acceptance.

U.S.T. gets the maximum mentions of its products throughout the *Martin Kane* shows because of the nature of the tobacco shop. This is a rarity in itself since there are usually few opportunities for sponsor identifications in dramas beyond the commercials.

The flexibility in the tobacco shop format has been responsible for the rising demand for Sano and Encore cigarettes since U.S.T. purchased the Fleming-Hall Tobacco corporation last May. This undertaking cost U.S.T. \$4,325,000, and brought U. S. Tobacco into the field of cigarette manufacturing. New machinery was shipped in to the company's plant at Richmond, Va., and U.S.T. had five new products: Sano, Encore, Sheffield, Stratford, and Mapleton—all of which repeated the original advertising problem, since none of them could carry a show of any size by itself.

Encore and Sano, therefore, were added to the shelves of the radio-TV tobacco shop, and the four pipe tobaccos were put on a rotation basis (only two a week).

Knowing that women are more interested than men in health measures,

U.S.T. impresses them with the denicotinized value of Sano. This same approach has been used with personal appearance endorsements by three baseball stars recently: Ralph Branca, Sid Gordon, and Gene Woodling.

During a program scene at the tobacco shop, the ball player comes into the shop, buys a carton of Sano, as the commercial is given in this manner:

HAP: Well, Gene Woodling! . . . What are you doing in this neck of the woods? Thought all you big leaguers were in Florida by this time.

WOODLING: I'm leaving in a couple of weeks, Hap. I just dropped in for a carton of Sano cigarettes.

HAP: Well, Gene . . . I see you know your brand all right. Sano cigarettes . . . really great cigarettes . . . with less than one percent nicotine.

LT. GRAY: As a point of curiosity, Gene . . . do you smoke Sano all the time?

WOODLING: Sure do, Lieutenant. Got to keep in training, you know.

HAP: There! . . . you see, Gray? I told you more and more athletes were smoking them . . . that less than one percent nicotine content really makes a difference, doesn't it?

WOODLING: It does, at that. But I'd smoke Sano cigarettes any time. I really like their taste.

The transaction of the sale is then completed, and after Woodling exits. Hap and Lt. Gray get back to the plot.

Of course, all during the commercial on the TV show, listeners were viewing all the other U.S.T. products stacked on the shelves and counter of the shop.

A tribute to the Sano commercial was voiced by Eric Calamia, managing director of the Retail Tobacco Dealers of America, and himself the owner of a New York City retail store, when he

told SPONSOR that "Although a number of women go for the health angle, Sano commercials don't unduly emphasize it. They don't go overboard and take a crack at the industry on the nicotine angle. Furthermore, I believe that Sano has had a great demand in stores, and sales have increased since the radio-TV advertising on the *Martin Kane* tobacco shop. Retailers are very pleased with the Sano growth since U.S.T. took over."

On occasion, U.S.T. includes a brief plug on both the radio and TV shows for its leading snuff product, Copenhagen. The scene in the tobacco shop shows a customer buying a tin of the snuff, accompanied by this five-word message from Hap: "Copenhagen, best made, you know."

For its roster of remaining snuff products, including several brands of dry and moist snuff, U.S.T. sponsors 20 daily radio shows of 15-minute length in various Southern markets.

The sponsor and advertising agency are happy with this plan of advertising, and especially with the sales of U.S.T. products featured on the *Martin Kane* shows, says Dick Farricker, Kudner executive on the account. He is also happy that the TV program has managed to hold its own ratingwise despite the fact that another mystery-drama, *Racket Squad* (CBS), is now on at the same time in almost all of the live TV markets.

Consumers and trade people are also pleased with the programs and the tobacco shop set up. The tobacco "dealer" on the program, Hap McMann, is so strongly established in the audience minds, that all across the country tobacco dealers report that customers are now calling their clerks "Hap" or "Happy." The commercial has become an integral part of the story, and

In Boston

BAYER

ASPIRIN

through

DANCER-FITZGERALD-SAMPLE, INC.

Buys

WHDH

50,000 WATTS

OWNED AND OPERATED BY THE BOSTON HERALD-TRAVELER CORP.

through

John Blair & Co.

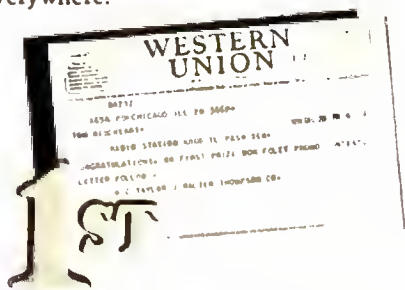
KROD, El Paso WINS TWO 1951 AWARDS

FOR OUTSTANDING
SPONSOR PROMOTION
AND MERCHANDISING.



Nutrena AWARD

KROD won the first Nutrena Mail Pull Contest in competition with top stations everywhere.



Red Foley AWARD

KROD also won first prize among the 50 stations carrying the "Red" Foley Show for Jewel Shortening. The prize was awarded for the best job of promotion. These awards prove that KROD "gets the job done." It can do it for YOU too.

KROD USES THESE DEALER-AIDS

- Billboards
- Dealer letters
- Courtesy announcements
- Newspaper ads
- Dealer calls
- Posters
- Car and bus cards



RODERICK BROADCASTING Corp.
DORRANCE D. RODERICK
Chairman of the Board
VAL LAWRENCE
President and Gen. Mgr.

REPRESENTED NATIONALLY BY
THE O. L. TAYLOR COMPANY

there is little listener or viewer resentment toward it. most admen feel.

Trade reaction to the tobacco shop is expressed in glowing terms by Stanley Daly, editor of the *Tobacco Jobber*, who calls the set-up, "The best dealer relations commercial." Daly adds that "U.S.T., on the *Martin Kane* shows, has made the independent retailer a personality. It's an ingenuous commercial and an excellent example of double purpose advertising. It boosts the product on the consumer level, and then boosts the retail outlet with the consumer, creating a good feeling among retailers in thousands of outlets."

Members of the trade also list U.S.T. as one of the top companies in point-of-sale promotion, having excellent relations with tobacco distributors and dealers. Tobacco retailer Calamia says, "The majority of retail dealers feel they receive direct recognition when they contact or do business with U.S.T."

The U.S.T. Company dates back to 2 December 1911, when it was incorporated in New York as the Weyman-Bruton Company. It was not until 14 March 1922 that it took its present name. Prior to 1911, the company was a part of the American Tobacco Company, and was set up as an independent organization in accordance with a dissolution decree of the U. S. Circuit Court in Southern N. Y.

The president of the company is J. Whitney Peterson, a U.S.T. veteran of 30 years. Advertising manager is Vice President Lou Bantle, who works very closely with the Kudner Agency on all advertising policy.

With the exception of the three-year period from 1945-1948, the U.S.T. Company has been on network radio since 1933. Their initial show was *Half Hour For Men* featuring Pick and Pat, NBC. The program remained on the air until 20 February, 1939, going under four different titles: *One Night Stands*, *Model Minstrels*, *Pipe Smoking Time*, and *Pick and Pat*. In June of 1935, the company switched the show to CBS. The next program was *Howard and Shelton* lasting almost two years. In 1940, U.S.T. sponsored *Fields and Hall* for 13 weeks, and then took over the *Gay Nineties Revue* with Beatrice Kay, Joe Howard, and Ray Bloch's orchestra. For three and one-half years U.S.T. stayed with this show on CBS, and suddenly discovered that

WVET
Loves
ROCHESTER
Loves
WVET

**The feeling is
MUTUAL**

Why not take advantage of this beautiful situation? Let WVET sell for you in Rochester.

1280 KC **WVET** 5000 WATTS
MUTUAL

IN ROCHESTER, N. Y.
Represented Nationally by
THE BOLLING COMPANY

**AM
WEVD
FM**

4 Reasons Why

The foremost national and local advertisers use WEVD year after year to reach the vast
**Jewish Market
of Metropolitan New York**

1. Top adult programming
2. Strong audience impact
3. Inherent listener loyalty
4. Potential buying power

Send for a copy of
"WHO'S WHO ON WEVD"
HENRY GREENFIELD
Managing Director
WEVD 117-119 West 46th St.
New York 19

although the ratings were excellent, they were not reaching the male audience they wanted.

Alarmed, the company dropped out of radio for a little over three years, except for selective announcement campaigns in the South, until the right selling formula was found again. In 1943 it came. And U.S.T. bought a quiz show, *Take A Number*, on Mutual. It added another program, the *Man Next Door*, in March of 1949.

Preparation was now underway to develop an AM-TV ad plan, and the *Number* show was dropped in July 1949. The following week, 6 August, *Martin Kane* made its AM debut over Mutual, and was followed four weeks later with the TV version over NBC.

At this time U.S.T. switched the AM show to NBC to make for easier coordination of merchandising and promotional aids, and replaced William Gargan, who had played the leading roles on both media, with Lloyd Nolan. The changing of the net and replacement by Nolan on radio received little hoopla. The TV show took a seven-week hiatus, returning the end of August to an extensive publicity campaign under the direction of Kudner's John Nanovic.

Although U.S.T. has been a successful radio sponsor for many years, the initial response to their first TV program has given the company assurance that they are on the right track in their first TV venture. The basic advertising policy of commercial product integration has carried over to a high degree of success in both TV and radio. With an increase in sales for 1951 running 13% over the cigar-cigarette-tobacco industry average, U.S.T. knows it has found the right approach to its selling. ★ ★ ★

RALSTON-PURINA

(Continued from page 43)

Judging was done by a panel of well-known farm radio experts. This included: Norman R. Glenn, editor and publisher of sponsor; Sol Taishoff, editor and publisher of *Broadcasting*; Phil Mampi, past-president of NARFD (formerly NARFD) and farm director of WJZ, New York; and Ralston's Gordon M. Philpott.

These stations, in order of rank, were the prizewinners:

Station	City and Show
WIOU	Kokomo, Ind. <i>I.O.U. Farm Service</i>
WFBM	Indianapolis, Ind. <i>How to Turn a Pig</i>
WEAM	Arlington, Va. <i>Edna Arnold's Chick</i>
KPTC	Tucson, Ariz. <i>Edna Arnold's Chick</i>
WWBZ	Vineland, N.J. <i>Purina Pig-up Hour</i>
KDET	Compton, Texas <i>Purina Show</i>
WAVU	Albany, Ga. <i>Al's Progressive Farm Hour</i>
WDZ	Decatur, Ill. <i>Al's Evening Show</i>
Note: Honorable mentions were awarded Nebraska stations KOLB (Scottsbluff) and KFAB (Omaha); WJAG (Norfolk); Alabama stations WRAG (Carrollton) and WJAY (Mullins); and KSPA (Nacogdoche, Tex.).	

To give farm radio advertisers—and non-users, too—proof that farm stations can turn on just as big a set of promotional guns as their city cousins, sponsor has selected highlights from the award-winning presentations of stations WIOU, WFBM, and WEAM. The first of these stations won the grand award, a new station wagon. The other two placed in a tie for second award, both winning an Ampex tape recorder.

Incidentally, it's been estimated that Ralston spent (apart from airtime) \$10,000 for the contest. Some \$2,500 was spent in promoting it to the trade, and the rest went into prizes and other items. What Ralston received in good relations with its air outlets, in merchandising results and in valuable new ideas which it can use for future promotion, is worth many times the cost.

Here briefly are the summarized details of what the three prize-winning stations did for Ralston-Purina:

1. WIOU, Kokomo, Ind. Program: *I.O.U. Farm Service*. On the air: Monday through Friday, 12:30 to 12:45 p.m., featuring WIOU farm director Bob Nance.

Located in the heart of a rich Hoosier farm territory, WIOU cooked up a "Mike and Ike" promotion campaign in connection with Ralston's farm series. It was a campaign calculated to impress every pig-raising farmer for miles around.

At 18 big feed stores in the district, "Mike and Ike"—a pair of matched porkers—were the central points of a big "Pig Growing Fight To The Finish." One pig in the pair was fed ordinary corn. The other "Mike" was fed a mixture of Purina and grain, with Bob Nance touring the neighborhood to act as official "weighmaster." Farmers by the hundreds watched the various "Mikes" grow like balloons on their Purina diets, while Bob Nance gave the latest "scores" in breathless tones on his farm service show.

The contest-within-a-contest lasted from early October almost up to the middle of November. Farmers came, saw the cost-per-pound-gained figures, gazed at the well-rounded "Mikes," and listened to their radios. Feed sales shot up.

Meanwhile, WIOU went to work to back up the promotion with a wide variety of devices. On-the-air announcements, souvenirs, dealer displays, envelope stuffers, tune-in newspaper ads, publicity stories—all helped to build big listening for the Purina-sponsored show. WIOU made recorded interviews with farmers in feed stores, later played them on the air.

In Boston

SUNKIST

through
FOOTE, CONE & BELDING

OWNED AND OPERATED BY THE BOSTON HERALD-TRAVELER CORP.

Buys

WHDH

50,000 WATTS

through

John Blair & Co.

It's As Simple As This

AIM YOUR SELLING MESSAGE AT LISTENERS WITH PROVED **Buying Power!**

WBNS Radio has:

- An Audience Which Spends 1 BILLION Annually
- All Twenty Top-Rated Programs
- Central Ohio's Only CBS Outlet
- Proved Pulling Power (4,663 replies to just 3 one-minute local spots)
- Local Personalities with Loyal Listeners

Valuable Time Locations Currently Available
Contact Your John Blair Representative



WBNS RADIO
PLUS WELD-FM

ASK JOHN BLAIR

POWER
WBNS — 5,000
WELD-FM—53,000
COLUMBUS, OHIO

CENTRAL OHIO'S ONLY



OUTLET

Be my Valentine

My Heart's for you
in '52

I'll put your spots on
superfine

The Art Mosby Stations



KGVO-KANA

5000 Wa. is
Night & Day
MISSOULA

5000 Wa. is
Night & Day
ANACONDA
BUTTE

MONTANA

THE TREASURE STATE OF THE 48

30
Years

of
**Fitting a Medium
to a Market**

WSYRACUSE
NBC
AFFILIATE

**Covers ALL
of the Rich
Central N.Y. Market**

Write, Wire, Phone
or
Ask Headley-Reed

Bob Nance even took "Mike and Ike" on the road, and truck-toured the entire district.

Net result: A big boost in Purina sales, and what the station terms "one of the most powerful promotion jobs WIOU had ever done."

2. WFBM, Indianapolis, Ind. Program: *Hoosier Farm Circle*. On the air: Monday, Wednesday, Friday, 12:30 to 12:45 p.m., featuring farm director Harry Martin.

Like its neighbor, WIOU, the promotion gimmick used by WFBM was also a contest-within-a-contest. From local breeders John & Wray Fox, WFBM secured a proud piece of porcine pulchritude: "Checkerboard Sue." Sue was a pure-bred Poland China Hog, a worthy prize for any farmer.

The contest was simple enough, revolving around the completion of the phrase (in the usual 25 words) "Why I would like to own Checkerboard Sue." It ran officially from 1 November through 30 November, with a 10-day buildup of promotional hoopla and on-the-air teaser plugs in advance.

A grand total, incidentally, of 80 announcements were aired on WFBM, aside from *Farm Circle* plugs. Although Purina is a participating advertiser on the show only three days a week, the contest was plugged six days a week. In addition, "Checkerboard Sue" appeared before the video cameras of WFBM-TV each Friday during November, and the contest was plugged on the station's TV farm news.

Purina dealers got into the act, co-operating with the station in setting up special displays, and in mailing out promotion pieces. The station continued to ballyhoo the contest in space ads, and on the air. It reached a wide market; over 100 towns were heard from during the contest, giving Purina dealers a handy future mailing list, and the station a check on listening and viewing.

Winner: A shy little (age 10) 4-H Club member named Mary Lee, of Zionsville, Ind.

3. WEAM, Arlington, Va. Program: *Eddy Arnold* (e. t.). On the air: Monday through Saturday, at 6:45 to 7:00 a.m.; Saturdays, 8:30 to 9:00 p.m.

Using a transcribed Ralston show that's aired in a long list of farm markets, WEAM turned on the promotional pressure last fall behind the *Eddy Arnold* airings.

Some highlights:

Large, four-color posters for the show—some 50 in all—were planted throughout Alexandria and surrounding territories. Every Purina dealer had displays from the start of the promotion. For six Saturday afternoons, WEAM hired a cute local model, dressed her in a cowgirl costume, and had her parade the streets of nearby towns with Eddy Arnold-Purina sign.

When the Arlington County Hospital needed a \$500,000 addition, WEAM tied the show to a charity promotion, and gave Eddy's pictures to contributors. In a few weeks, WEAM's Purina promotion had raised \$137,000.

A gag stunt, involving a hen who could lay a green-yolked egg if fed an experimental Purina mix, drew hundreds to a local arena, raised even more money for the charity.

Said WEAM: "Were Purina to try and buy the publicity, promotion and goodwill that WEAM earned for Purina through thoughtful planning, hard work and ingenuity, the price of six Cadillacs wouldn't be enough!" ★ ★ ★

FACTS ON 1952 BMB

(Continued from page 28)

able on punched IBM cards only and must be run off specially when requested. Charge is put at the cost of tabulating only. It's expected that enough of the key stations will subscribe so that agencies will have a minimum of expense for tabulations.

Q. What are some of the most important uses for BMB-type data?

A. Most admen are familiar with BMB's use in buying time for spot radio. It is the basic coverage tool

directly comparable to printed media's ABC. Not as well known is the fact that BMB data have other vital uses.

BMB is valuable in apportioning promotion efforts. There's a beer account, for example, which buys a New York state baseball network. Coverage figures tell the agency where posters plugging the broadcasts should be placed. Without good coverage figures embarrassing mistakes crop up, and point-of-sale posters may be assigned to dealers whose territories are not blanketed by the broadcasts.

The new Standard Report would be invaluable now to timebuyers trying to figure out how to buy radio networks to supplement their TV coverage. Networks which omit TV markets leave gaping holes in coverage because TV does not go as far out as AM stations dropped in those markets. With BMB data, buyers could select radio stations around the TV markets so as to plug the holes. "We're waiting eagerly for the new Standard Report for just that reason," said one buyer.

In small cities, BMB-type data is particularly necessary because there are no ratings to go by. Standard Report becomes the only uniform measurement available for choosing between stations and deciding whether there is enough coverage in the area.

Any advertiser who has a dealer organization needs BMB-type data in order to assign co-op advertising costs among dealers. Beverage companies, for example, can split money for a spot campaign among bottlers by showing them how much circulation they are getting in their areas. Timebuyers feel that the existence of radio coverage data has helped them to sell more clients on use of co-op radio.

Q. How much does it cost stations to subscribe to Standard Report?

A. Price of subscription is 70% of what BMB No. 2 cost (for most stations). Where the total cost of BMB No. 2 ran to \$1,200,000, Standard Report will bring in its first measurement at an estimated \$750,000. Pricing formula is based on the size of the station's BMB total weekly audience. A representative part of the rate card reads as follows: 20,000 total weekly audience, \$450; 50,000, \$858; 100,000, \$1,534; 500,000, \$4,206; 1,000,000, \$6,634.

For their subscription, stations get 100 copies of data and maps of their own coverage. In addition, they receive a report on the audience of competing stations in each of their own counties. Competitive information is furnished in a code to hamper bootlegging by non-subscribers. Baker, incidentally, can act more aggressively to hinder non-subscriber use of data than was possible for the BMB.

Q. How many stations are likely to subscribe to the Standard Report?

A. There were 375 station subscribers at presstime (see complete list on pages 28-9) and one network subscriber, CBS. The last BMB had 635 station subscribers and three networks; Baker hopes to have at least 500 stations by the time the report is issued next fall. Subscriptions have been coming in regularly, despite the fact that Baker has not been waging an extensive promotion campaign. His main device for encouraging subscription is a price penalty for late signing. The tab goes up 20% beyond base rate if stations wait till the report is ready before subscribing.

Baker points out that the price to

In Boston

G. WASHINGTON

through

TED BATES & COMPANY

Buys

WHDH

50,000 WATTS

through

John Blair & Co.

OWNED AND OPERATED BY THE BOSTON HERALD-TRAVELER CORP.

stations of subscription could have been cut to half the present level if he had been able to count on 800 station subscribers.

Says Baker: "Standard Report could reach a total of 800 subscribers, and thus cover every station important to national advertisers, if agencies and advertisers urged stations to cooperate. They can do it by simply impressing upon stations the great importance coverage data has in buying time. I know some timebuyers tell stations not to come in without bringing a BMB."

Q. Will the research technique used by Standard Report differ from BMB No. 2?

A. No. Information will again be



Blue Skies

... don't fool little Bismarck. He knows it doesn't take long for a few grey clouds to change the picture. In your case, KFJR can be the key to rich new markets which help you weather changing conditions. Any John Blair man will tell you How and Why.

KFJR

BISMARCK, N. DAK.

5000 WATTS-N.B.C. AFFILIATE
Rep. by John Blair

collected by means of ballots mailed to a national sample. Total number of ballots is 670,000, 25,000 more than in BMB No. 2.

In order to get responses from 670,000 families, Baker sent ballots to some of them as many as three times. In all, Standard Report will mail out 1,500,000 letters containing ballots with the total postage bill coming to \$73,500. Into the first and third mailings of ballots as premiums go pocket combs. Just this one item costs a total of \$14,750—for 1,100,000 combs.

Q. Why do many station executives see red when the word BMB is mentioned?

A. Major stations in some instances feel that BMB figures represent an unnecessary expense since their coverage story has already been told and sold to agencies through the years by other means. They resent publication of findings for smaller outlets in their vicinity which show that their umbrellas have been pierced.

Other stations are aggrieved at the discovery that competitors have slightly higher coverage in some of their key counties. These stations point to the fact that BMB data are not precise and protest that they are being penalized unjustly when timebuyers decide arbitrarily between stations on the basis of a few percentage points.

Another thorn for stations is the practice current among timebuyers of counting only 50% or more counties as primary coverage. Since the percentage error is five, a 45 county might be just as good. And when the 45 counties lopped off by timebuyers are heavily populated, the timebuyer's re-

sulting estimate of the station's cost-per-1,000 is bound to hurt the station.

But the major factor causing resistance to subscription in the 1952 Standard Report is the fear of what television has done to radio station coverage. Stations are reluctant to provide ammunition for groups like the ANA which have been campaigning for rate cuts. So far only a few stations in TV markets have subscribed.

Q. What good does BMB-type data do for stations?

A. Subscribers benefit, Baker says, because they can use the figures about their own and competitor coverage in their promotion. "In addition, and probably more important, the facts about their coverage are readily available to agencies in a form which they will accept," Baker points out.

All radio stations gain from the study, timebuyers say. Reason: Clients are more prone to buy spot schedules if they can be shown how much circulation they are getting.

Said one of the most astute timebuyers in the business: "If only stations understood how radio is sold to the client within an agency. We sell a lineup, not just a single station with such-and-such coverage. The client wants to compare total circulation of radio lineup with ABC figures for printed media. If radio can't come up with uniform figures, that throws cold water on many a sale."

Q. Is it possible to predict what effect TV will have on reports of station coverage?

A. Within limits, yes. To safeguard validity of the study, Ken Baker sen-

Only One Station gives you

**ANOTHER CUSTOMER
IN EVERY TEN**



in Mid-America



KCMO

50,000 WATTS
125 E. 31st St. • Kansas City, Mo.
or THE KATZ AGENCY

KCMO reaches eleven radio homes for every ten reached by the next closest Kansas City station. That's a bonus that adds up. Get proof—get the facts on Mid-America radio coverage from the Conlan "Study of Listening Habits" in the Mid-America area. Parts 1 and 2 of the 3-part continuing study are ready. Write on your letterhead to

out test mailings to 23 widely separated areas. From results of these it would appear that inroads of television will not hurt stations as badly as they fear. Baker points out that many timebuyers have been pencilling estimates of coverage decline in their old BMB booklets. Some timebuyers arbitrarily count coverage as down 30% or more: These off-the-cuff guesses, says Baker, may be hurting the stations more than would actual post-TV coverage figures.

Q. Can TV stations subscribe to Standard Report?

A. Yes. Their coverage will be measured along with that of every standard radio and FM outlet in the country. As yet no TV stations have sent in subscriptions "over the transom" and Baker has not made a pitch to them. The 1952 Standard Report will constitute the first coverage measurement in TV's history. Up to now TV has had only engineering and mail maps to indicate where viewing took place. Baker says his test results reveal that surprising differences in coverage will show up for TV stations in some markets. This is due to technical difficulties in reception among other factors.

Q. How often will Standard Reports be issued?

A. That depends upon stations. If they're willing to subscribe every two years, Standard will conduct studies that often. But Baker believes the 1952 study may be the last for five years. He's concerned that in the post-TV freeze era radio stations will be too busy meeting TV competition as new stations get on the air to consider participating in surveys whose results might be unpleasant. On the other hand, he points out, it might be to the

advantage of radio to keep supplying the facts rather than depending upon exaggerated guesstimates of coverage decline in the post-freeze years. ★ ★ ★

MR. SPONSOR ASKS

(Continued from page 51)

mercial radio station, KDKA, broadcast the news (Harding-Cox Presidential returns) on its first program in 1920. Then, like many other early stations, continued on the air with the playing of records. Thus programing has completed the cycle.

The thinking has undergone changes, perhaps not for improvement, but certainly to meet competition. Today broadcasters are concerned with point-of-sale displays, product distribution, and merchandising. And, because radio is endowed with the aggressive pioneering spirit, the entrance into these fields will result in another spectacular success for the medium.

LEE B. WAILES
Vice President in charge of
Operations
The Fort Industry Co.
Birmingham, Michigan



Mr. Gaynor

Southern California area and come to the following conclusions:

KFWB, in a series of weekly staff meetings, has constantly strived to improve its programing. At these meetings, the staff members have analyzed radio habits and conditions in the

From the independent radio operation viewpoint, there should be more and better co-ordinated newscasts with greater emphasis on local events.

More local features are constantly being aired over KFWB. One of these features is the hourly weather forecasts, which let the listener know what the weather is at the beach, the temperature of the water, how the conditions in the mountains are for skiing.

This year, 1952, is a big year for politics and KFWB realizes this fact. During the latter part of 1951, the station put on the program *Let's Talk Politics*, which features the eminent political editor of the Los Angeles *Daily News*, Leslie Claypool. He pulls no punches and gives both sides of every issue in the political arena.

An important part of the local-events scene is sports. In this connection, KFWB has just signed an exclusive radio contract to broadcast all the Hollywood Stars baseball games.

A new type of disk jockey show has recently started on KFWB. Its m.c. is well-known Larry Finley. Not only does Finley play good popular music, but also devotes a considerable amount of his air time to public service.

In Southern California there are actually more automobiles than homes. We at KFWB are now planning to program for the automobile listener. In the past disk jockeys have spoken directly to the housewife or to the listener at home, they now speak also to the motorist. At the peak traffic hours, morning and evening, KFWB informs the car drivers of what routes to take to avoid traffic jams.

SYDNEY GAYNOR
Assistant Manager
KFWB
Hollywood

In Boston

NEW HAVEN R. R.

through

CHAMBERS & WISWELL, INC.

OWNED AND OPERATED BY THE BOSTON HERALD-TRAVELER CORP.

Buys

WHDH

50,000 WATTS

through

John Blair & Co.



"This program is transcribed"

Bedeveloped as it is by the TV freeze, UHF, color television, and other weighty problems, the FCC could be expected to regard the issue raised by SPONSOR about the tagging of transcribed programs and TV film shows (see article page 38) as but a random zephyr. But to quite a number of sponsors and agencies the lifting or revision of what they consider an archaic regulation has weighty relevance. Some strongly favor complete burial of what they term a withered remnant of the antediluvian age in electronics. They recall it was only recently that Congress got around to repealing the law which dealt with the maintenance of the Presidential stables, a convenience which fell into disuse with the early part of the Wilson administration.

Cited as an example of how the transcription rule can take on the quintessence of absurdity is the treatment of a



Applause

Katz focuses on spot film

A deep bow of appreciation is due the Katz Agency from the TV film making gentry for the skillfully and incisively documented job it has done with its presentation aimed to challenge network domination of television programming. Katz gave the trade press a look at the presentation before unveiling it before the 19 TV outlets it represents at a special gathering a few days ago in Chicago. The presentation builds to a factually-telling climax as

March of Dimes show on CBS several weeks ago. The program included stars appearing in Broadway shows at a time parallel with the broadcast and the taping job wasn't actually completed until a half hour before the start of the broadcast. The high spot of the program came at the tail end when Helen Hayes, the m.c., in a hookup between New York and a Buffalo hospital, exchanged amenities about the program with a young girl victim of polio. The announcement a moment later that "this program was transcribed" must have had the effect of a big letdown. In any event, nothing could have been more out of place.

Kidded commercials cause ire

Here's a tip to stations who have disk jockeys with a tendency to make like Arthur Godfrey and kid commercials. There are a number of important advertisers and agencies that have expressed a deep irritation over the practice and talk about cracking down. The ad people say they wouldn't mind if these ambitious mimics had the deft touch of segueing from a wisecrack to an ingratiating bit of straight selling, but what usually emerges from the imitator is a combination of ill-placed humor and belittlement of the product.

One agency executive tells of having to impart a sharp rebuke in connection with a medicinal commercial because the d.j.'s flippancy could have caused some trouble to the account from the Federal Trade Commission. Irked sponsors have asked their agencies to remind these local personalities that there are a lot of nuances to be

considered in connection with trade laws and that, because of his innocence on such matters, the judgment of the humor-driven d.j. can be quite risky.

The TV Code

When the new TV Code becomes effective 1 March, it will be fortified by an operating fund of \$40,000. This sum, raised among the small group of pioneer TV stations affiliated with the NARTB, is earnest money. It bespeaks serious intentions and enthusiasm for a good-sense, good-taste TV Code that will satisfy the viewer and the advertiser.

What happens to the TV Code during its early months will set the stamp on its future. A good start will be a blessing to an industry not noted for adherence to sound program standards. And a properly operating TV Code undoubtedly will have its effect on radio program standards, too.

SPONSOR wins Polk award

SPONSOR is deeply gratified to be the winner of a special George Polk Memorial Award. Long Island University's George Polk Memorial Awards Committee singles out distinguished achievements by metropolitan newspaper men "in the spirit of George Polk," and the university's announcement with regard to the SPONSOR award was that it was "for a three-part series exploring the validity of *Red Channels*." Polk, who mysteriously disappeared while serving as a CBS correspondent in Greece, was believed among his fellow foreign correspondents to have been the victim of Communist conspirators.

one chart after another shows how national sponsors with tailored half-hour dramas were able to get ample spotting in the heavily-crowded one- and two-station markets. These charts will unquestionably produce much tilting of the eyebrows when Katz gets around to pitching the display to Madison and Park avenue admen.

The presentation graphically explains the thesis that the buyer of spot film programs has advantages in (1) that time and program costs thereby are cheaper than network; (2) that

since 41 of the 64 present TV markets are of one-station calibre the theory of network exclusivity is but a myth and that network clients must accept a mixture of live and kinescope broadcasts (3) that the matter of free market selectivity can prevail as against the possibility of having to take station not desired in network buying; (4) that a station is more prone to cooperate in clearing time, publicize the show, and merchandise the product, since it nets more from the spot sale than it would from the network.



YEAR 1900

In 1900, a very familiar sign among hundreds of others was this one pictured above. Yes, the metal sign tacked to the tree and the ad painted on a barn were a major part of America's advertising effort in 1900. And in those years it was successful advertising—it reached people!

From this form of advertising, many companies grew to be today's largest manufacturers.

Twenty-five years ago, radio had its beginning and soon had its place next to newspapers and magazines. Radio itself built great companies and made them even greater because it gave the advertisers a new method of reaching more people more frequently and more efficiently.

Today, television has been added and with its added impetus of sight and motion, together with the spoken word, has already taken its place in the American "scheme of advertising." The basis of today's successful advertising is the more modern media . . . and television is the most modern of them all. Its full potency has not yet been determined.

In WLW-Land we have found, however, that the combination of television and radio reaches more people more often and more economically than any other combination of media. The technique is as new and modern as television itself.



THE NATION'S STATION AND ITS TV SERVICE

NEW YORK

CHICAGO

BOSTON

DETROIT

SAN FRANCISCO

ATLANTA

HOLLYWOOD

weed
and company

**RADIO
AND
TELEVISION
STATION
REPRESENTATIVE**